NOTES ON THE
GREEK ANTHOLOGY

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BY

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TO MY WIFE

PREFACE

THESE notes aim at producing sense with a minimum of change in the original. Considerations of space have made it unprofitable to discuss fully editors' suggestions; these are mentioned only when they are attractive.

The Anthology is rarely read in England. The author hopes that what he has written may meet with some approval, and perhaps criticisms (with suggestions involving even less alteration of the Greek text), from those who are familiar with the original as a whole.

The Didot and the Teubner editions have been consulted throughout. Of the latter it is enough to say that its reconstructions are usually beneath contempt.
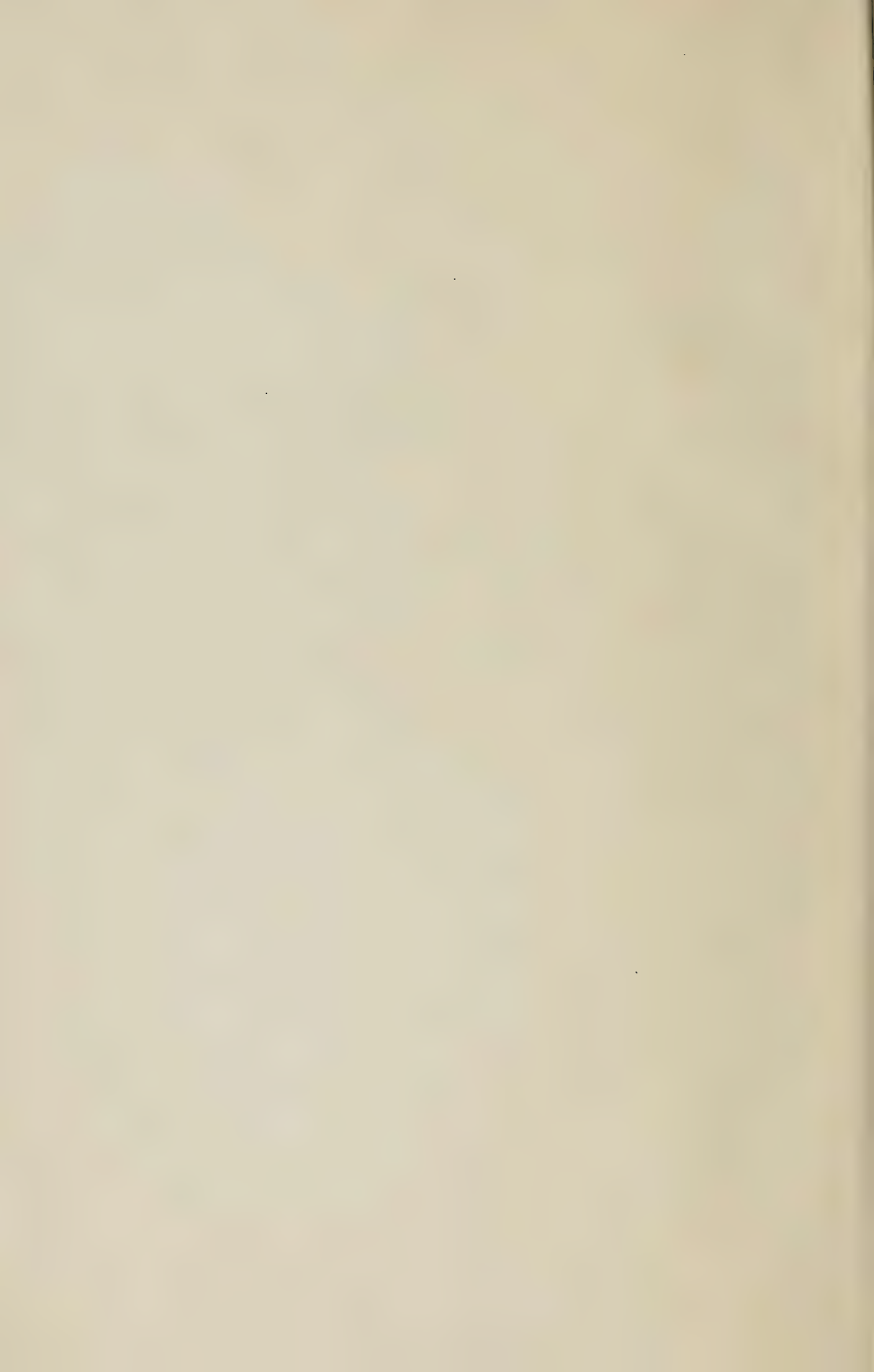
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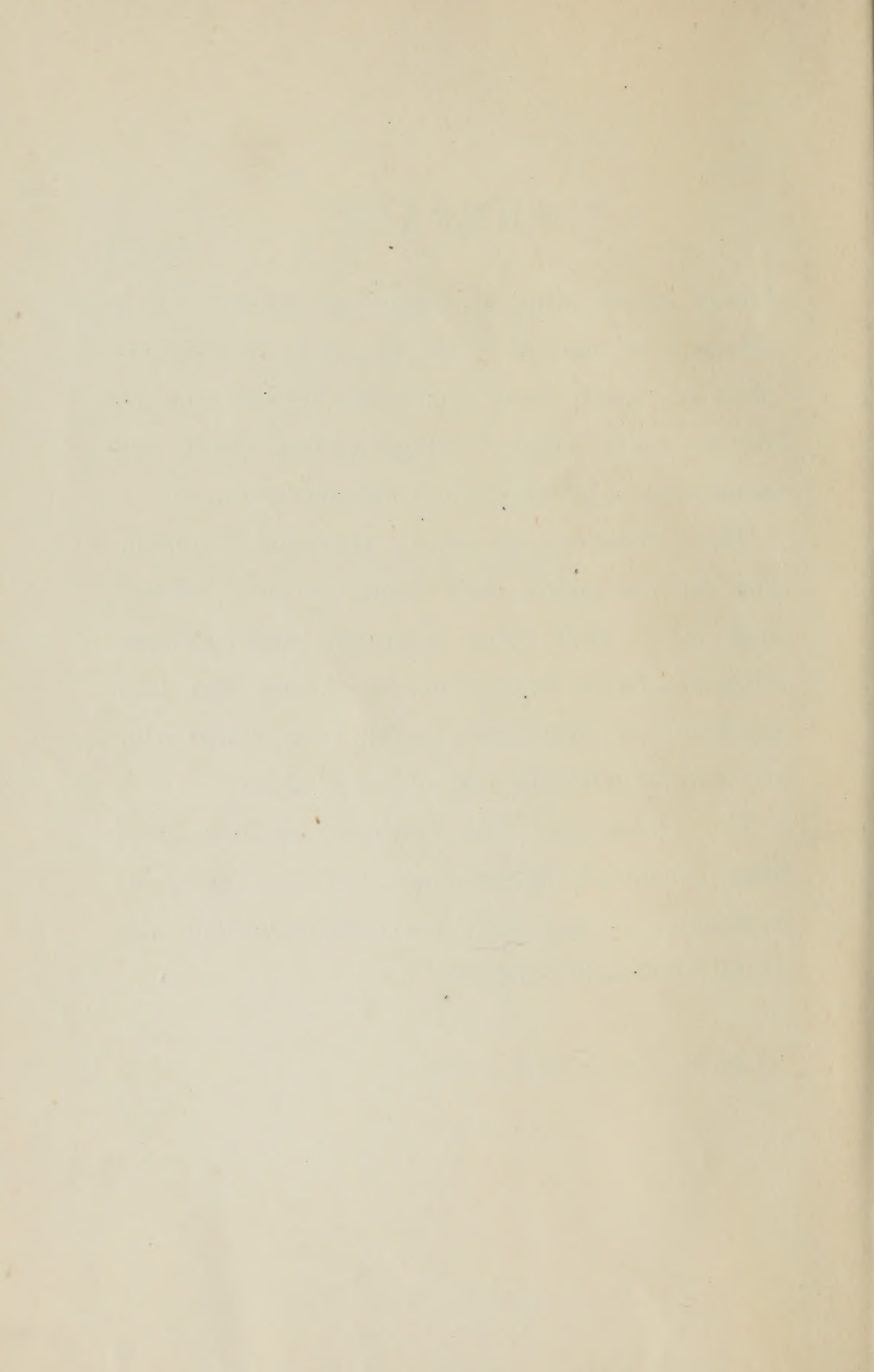
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A. P. i. 12. Juliana has restored a Church of the Trinity: the piece ends (lines 8-10):—

δῶκεν Ἰουλιανή, καὶ ὑπέρτατον ὤπασε κῦδος

μητέρι καὶ γενέτῃ καὶ ἀγακλέϊ μητρὶ τεκούσης,

κόσμον ἀεξήσασα παλαίτερον· ἐσδ᾽ ἐμὸν ἔργον.

In line 10 the semicolon is a later addition. We may read ἐς τόδ᾽ ἐνεργοῦ = 'to this pitch of efficiency,' cf. Thuc. iii. 17.

A. P. i. 8.   A Church dedicated to Peter and Paul.

Line 5 reads ἐνθάδε κάλλει ψυχῇι καὶ ὄμμασι κέρδος ἑτοῖμον. κάλλει may be due to the next line, which begins εὐχαῖσιν μὲν ἕκαστος, where the letters ἑκα may have caught the scribe's eye, causing him to write κάλλει: cf. for similar errors, A. P. i. 77. 1; i. 83. 1. If so, the true reading may be ἐνθάδ᾽ ὁμῇ = 'here both for soul and eyes.' For ὁμῇ, cf. A. P. ii. 314. The hiatus is not uncommon in Byzantine verse.

A. P. i. 21.   An Epigram on the Church of the Virgin.

The Virgin is said to work miracles in the church (ἐνταῦθα, line 6), especially by baptism. The piece ends:

ἐνταῦθα νικήσασα τοὺς ἐναντίους

ἀνεῖλεν αὐτοὺς ἀντὶ λόγχης εἰς ὕδωρ.

As the reference is to the rite of baptism, ὕδωρ is genuine. All that is necessary is to read εἶσ᾽ (εἶσα) = 'she routs her foes by casting water, not darts,' i.e. her foes are not carnal but spiritual, as described in lines 6-9.

A

A. P. ii. 54.

> ἢ στρατὸν οἰκτείρων Ἑλληνικὸν, ἢ ἔτι θυμῷ
> δειμαίνων βασιλῆα πολυχρύσοιο Μυκήνης.

Editors accept ἠέ τι. A more idiomatic turn would be given to the line by reading ἢ ὅ γε. Cf. L. and S. ὅγε.

A. P. ii. 58.   On a statue of Pyrrhus, wishing to grasp.

> τεύχεα χαλκήεντα, τάμιν οἱ ὤπασε τέχνη
> γυμνὸν γάρ μιν ἔτευξε.

In line 56 Pyrrhus is called σκύμνον: this indicates the true reading, τὰ μὴ νέῳ. Pyrrhus as a mere boy has no armour.

A. P. ii. 261.

> θεσπίζων ὅτι πᾶσι βοόκτιτος ἀνδράσι Θήβῃ
> ἀνδράσιν Ἀργείοισιν ὑπότροπον ἦμαρ ὀλέσσει.

For the first ἀνδράσι we may read ἐν δρυσί = 'among the trees.' Dict. of Geog. ii. 1150ᵃ says 'Thebes . . . contains better gardens than any other city in Greece. It is a most agreeable residence . . . in consequence of . . . its large gardens . . . its verdant appearance, and the quantity of summer and autumnal fruits.'

A. P. ii. 374-5.   On a statue of Thucydides.

> ὡς πρὶν ἀείδων
> Σπάρτης πικρὸν Ἄρηα καὐτῶν Κεκροπιδάων.

Pl. καὶ αὐτῶν. The true reading is καὶ αὐτοῦ Κ. = 'and his own fellow-countrymen.' The corruption is due either to assimilation (cf. ii. 40, and often), or to the common confusion of ν and υ.

A. P. iii. 3. 1.

Ἀλκιμέδη ξύνευνον Ἀμύντορα παιδὸς ἐρύκει
Φοίνικος ἡ δ' ἐθέλει παῦσαι χόλον γενέτου.

In the Cyzicene epigrams which compose Book 3, ἐθέλω appears in three metrically imperfect lines, the above being the first. We may read Φοίνικος· παῦσαι λῇ δὲ χόλον γενέτου. It is almost certain that there should be a stop after Φοίνικος.

A. P. iii. 4. 3, 4.

Κλειοπάτρη δ' ἐπὶ τοῖσιν ἀγάλλεται, ἡ πρὶν ἐπεῖδεν
τὰν Φινέως γαμετὰν δαμναμένην ὁσίως.

Read ᾗ φρενί τ' οἶδεν = 'knows in her heart that . . .'

A. P. iii. 5. 1, 2.

Κρεσφόντου γενέτην πέφνες τὸ πάρος, Πολυφόντα,
κουριδίης ἀλόχου λέκτρα θέλων μιάναι.

θέλω again in a faulty line. Query, λέκτρα θ' ἑλεῖν μέμονας?

A. P. iii. 6. Apollo and the Python. ll. 4-6 :—

σκύλαι γὰρ ἐθέλει πινυτὰν θεόν· ἀλλὰ γε τόξῳ
θῆρα καθαιμάσσει Φοῖβος ἀπὸ σκοπιῆς.
Δελφὸν δ' οὐ θήσει τρίπον ἔνθεον, ἐκ δὲ δρακόντων
πικρὸν ἀποπνεύσει ῥοῖζον ὀδυρόμενος.

We should read γάρ ἑ θέλει = 'her, the wise goddess,' to save the metre. Δελφόν is interpreted as an adjective, and αὖ is read for οὐ. Editors think that the serpent is the subject of ἀποπνεύσει, and that he is *crying*.

On this view ἐκ δὲ δρακόντων is corrupt. But why should
a serpent cry? Why should not Apollo be the subject of
both verbs? A better text could be obtained by reading
ὃν θήσει = 'he will set up his tripod,' and ἐναιρόμενος = 'and
he, Apollo, will cause a bitter hiss to breathe forth from
serpents, as he kills them.' For this transitive use of ἀπο-
πνεύω, cf. the exact parallel quoted in L. and S. *b*. Apollo
is δρακοντολέτης in ix. 525.

A. P. iii. 7. 5.

> ἄγε καὶ ἐκ ταύροιο καθάπτετε δίπλακα σειρήν.

Read εἶα καὶ = 'Come and.' The vowels have perhaps been
transposed, γ supplanting ι.

A. P. iii. 8. 3, 4.   On Odysseus.

> ἀλλά σε νῦν Ἀχέροντος ἐπὶ ῥηγμῖνι γεγῶσαν
> θαμβεῖ αν αγλυκερὰν ματέρα δερκόμενος.

Editors read ἀνὰ γλυκεράν = 'seeing again,' a rare meaning
and construction. Probably we should read ἑάν = 'his own
mother.'

A. P. iii. 9. 1, 2.

> Μη τέρα τρηχείοισιν ἐπι σπείρημα, σιδήρωι,
> Σαλμωνεῖ γενέτα τήνδ᾽ ὑποτασσομένην.

δέρε would explain the second word (cf. v. 41. 1. Σιδηροῖ,
vocative, is also certain.

τρηχείοισι is evidence that σπείρῃσι was the original; the
scribe thought that -σι Σι- was corrupt, and altered accord-
ingly. L. 2 is thus corrected by the edd. from a masc. dat.
singular.

A. P. iii. 10. Eurydice and her sons.

Φαῖνε, Θόαν, Βάκχοιο φυτὸν τόδε· ματέρα γάρ σου
  ῥύσῃ τὸν θατέρου οἰκέτιν Ὑψιπύλαν·
ἃ τὸν ἀπ᾽ Εὐρυδίκης ἔτλη χόλον, ἦμος ἀφοῦ θαρ
  ὕδρος ὁ γᾶς γενέτας ὤλεσεν Ἀρχέμορον.
στεῖχε δὲ καὶ σὺ λιπὼν Ἀσωπίδος νέαν κούραν
  γειναμένην ἄξων Λῆμνον ἐς ἠγαθέην.

In line 2 Jacobs read τοῦ θανάτου: but how was such a simple reading corrupted? τάνδ᾽ ἄπορον is nearer the MS.

In lines 3 and 5 the scribe has made a curious mistake. He has put in line 3 part of the true reading of line 5, which ended:

  Ἀσωπίδος ἀφνεὸν οὖθαρ.

As νέον remained, he inserted χώραν, which became νέαν κούραν. He made the mistake because line 3 ended with a word whose first syllable resembled the first syllable of ἀφνεόν, viz. Ὀφέλτην, the child whose death caused the Theban war. This word should accordingly be restored at the end of line 3.

A. P. iii. 14. 3, 4. Zeus and Tityos.

ὅς σε δὴ αἵματι φῦρσε κατάξια, θηρσὶ δὲ βορρὰν
  καὶ πτηνοῖς ἐπὶ γῇ εἴασε νῦν ὁσίως.

For βορρὰν Dindorf read βορὰν δέ. The true reading is ἐπαυρεῖν or ἀπαυρᾶν. The infinitive is epexegetic = 'for beasts to enjoy.' For εἴασε we may read ἤλασε (cf. vii. 295. 7, οὔτε καταιγὶς ἤλασε: vii. 12. 3, ἤλασεν εἰς Ἀχέροντα . . . Μοῖρα.)

A. P. iii. 15.   Bellerophon.

Οὐτέτι προίτου παιδὸς φόνον ἔσχεθε Βελλεροφόντης
τοῦδ' ἐκ τοῦ παιδὸς τειρόμενον θάνατον.
Γλαύκου κρανταγένους Ἰοβάτου δ' ὑπαλύξει
οὕτως γὰρ Μοιρῶν ἐπέκλωσε λίνα.
καὶ σὺ πατρὸς φόνον αὐτὸς ἀπήλασας ἐγγύθεν ἐλθὼν
καὶ μύθων ἐσθλῶν μάρτυς ἐπεφράσατο.

The main idea of this corrupt epigram is clearly that
Bellerophon *would not have escaped death* from Proetus and
his son had not Glaucus helped him. Παιδός is corrupt in
either line 1 or line 2.   The epigram should begin with
an unfulfilled condition, the second line opening with οὔτε.
Read then :

οὔτε κε τοῦ Προίτου φόνον ἔσχεθε Βελλεροφόντης
οὔτ' ἐκ τοῦ παιδὸς τεινόμενον θάνατον.

'B. would have escaped neither death from Proetus nor
destruction aimed at him from his (*Proetus'*) son.'   See
L. and S. τείνω, i. 4.

Destiny now steps in.   κράντα is clearly some part of
κραίνω, as Μοιρῶν shows.   This latter word has ousted
a word of one syllable referring to both B. and Glaucus,
his son by Iobates' daughter.   Read then :

Γλαύκου δὲ κράνθη γένος Ἰοβάτου σ' ὑπαλύξαι,
οὕτως γὰρ Μοιρῶν σφῶν ἐπένησε λίνα.

'But it was decreed thou shouldst escape by Glaucus, born
of Iobates,' γένος being, as often, practically absolute.

σφῶν is confirmed by the opening words of lines 5 and 6.
A slight change completes the sense.   Read :

Καὶ σὺ πατρὸς φόνον αὐτὸς ἀπήλασας ἐγγύθεν
ἐλθών,
χῶ μόχθων ἐσθλῶν μάρτυς ἐπεφράσατο.

'You saved him ; he witnessed and noted your good deeds.'

A. P. iii. 16. 4.

The epigram begins with Αἴολε καὶ Βοιωτέ, and should
.end with some form of the names. It reads :

ὃς μὲν ἀστ᾽ Αἰολίης ὃς δὲ Βοιωτίης.

The last word will not scan ; to substitute another word
would destroy the point. We should read : Βοιωτιέης.

A. P. iii. 18. 3-4.　On Cydippe and her two sons.

ἡδὺ χάρις γὰρ ἔην σκοπὸς ἄνδρασιν ὥριος, οὗτος
　　μητρὸς ἐπευσεβίη κλεινὸν ἔθεντο πόνον.

ἡδυχαρής in agreement with Cydippe is certain ; as the
title shows, the epigram referred to her famous prayer for
the best gift from the gods. Line 4 has been corrupted by
ἐπὶ εὐσεβίῃ in line 5. Read :

ἡδυχαρὴς γὰρ ἑοῖν στέφος ἔρνεσιν οὔριον ᾔτει,
　　μητρὸς ὅτ᾽ εὐρυβίη, κ.τ.λ.

'She prayed for a meed of fortune for her two youths in
that they by their great strength, etc.' εὐρυβίης appears
A. P. vii. 599.

A. P. iii. 19. 1, 2.　Romulus and Remus.

Τόνδε σὺ μὲν παίδων κρύφιον πόνον Ἄρεϊ τίκτεις
　　Ῥήμοντε ξυνῇ καὶ Ῥώμυλον λεχέων.

In the title Remus' name is spelled Ῥῆμος. Καί is cer-
tainly corrupt. It is a gloss on the rarer word ἰδέ, which it
ousted. The true text is :

Ῥῆμον, ἰδὲ ξυνὴν Ῥωμύλου ἡλικίαν.

A. P. iv. 3ᵃ. 32.

> ταυτὶ μὲν οὖν ἐρεῖ τις οὐδὲ τῶν σοφωτάτων.

In this verse of seven feet it is probable that μέν has crept in as elsewhere (*e.g.* v. 211. 1 ; vii. 96. 3 ; vii. 289. 3), an accent being misread for a shorthand sign. If so, the reading will be : ταῦτ' οὖν ἐρεῖ τις.

A. P. iv. 3ᵇ. 71.   (Contents of Agathias' Anthology.)

> ἀλλὰ πάλιν μέτ' ἐκεῖνα παλαίτερον εὖχος ἀρήγει
> ὅσσαπερ ἢ γραφίδεσσι χαράξαμεν, κ.τ.λ.

The whole piece is written without elisions, making correction less uncertain. παλαίτερον, if not corrupt, must agree with ἐκεῖνα, and should almost certainly be παλαίτερα ='secondly, after these older pieces.' ἀγείρει is the correction of a copyist : it is strange that the original reading has not suggested ὄρεξεν, and κῦδος, the word which Agathias probably wrote. Read then : παλαίτερα, κῦδος ὄρεξεν.

A. P. v. 18.   [Rufinus.   Mistress or Maid ?]

> Μᾶλλον τῶν σοβαρῶν τὰς δουλίδας ἐκλεγόμεσθα,
>   οἱ μὴ τοῖς σπαταλοῖς κλέμμασι τερπόμενοι.
> ταῖς μὲν χρὼς ἀπόδωδε μύρου, σοβαρόν τε φρύαγμα
>   καὶ μέχρι κινδύνου ἐσπομένη σύνοδος.
> ταῖς δὲ χάρις καὶ χρὼς ἴδιος καὶ λέκτρον ἑτοῖμον,
>   δώροις ἐκ σπατάλοις οὐκαλεγιζόμενον.

In line 6 we should read ἐκπατίοις οὐ δελεαζόμενον='not baited with great bribes.' The first four lines are in contrast with the third couplet ; the point is the danger and the cost of an intrigue with a proud dame. We should read then in line 4 : πρησσομένη ='won by intrigue.'

A. P. v. 20. 3, 4.   [Honestus.   What wife to choose.]

εἴη μήτ' ὄμφαξ μήτ' ἀσταφίς· ἡ δὲ πέπειρος
ἐς Κύπριδος θαλάμους ὥρια καλλοσύνη.

The last words do not scan or make sense.   The author wrote:

ἦ δὲ πεπείρῳ
ἐς Κύπριδος θαλάμους ὥρια κάλλα συνῇ.

'One who, being ripe for wedlock, is at her prime *in other things* as well.'   Cf. L. and S., σύνειμι, I.

A. P. v. 25. 5, 6.   [Philodemus.   To Cydilla.]

Recognising that he is playing with fire, he says:

ἀλλὰ τί μοι πλέον.   ἐστι γὰρ θρασὺς ἠδ' ὅταν ἕλκῃ
πάντοτ' Ἔρως, ἀρχὴν οὐδ' ὄναρ οἶδε φόβου.

Pl. emended πλέον; ἔστι γὰρ οὖν θρασύς.   The original reading was πλέον ἔστ'; ἦ γὰρ θρασύς, 'in very sooth Eros is bold.'   The strong asseveration (cf. v. 103. 3) agrees with the tone of the piece.

A. P. v. 27. 5.   [Rufinus.   To an aged ἑταίρα.]

After saying she was once proud and stiff-necked, with 'bells on her toes,' he continues:

νῦν πενιχρὴ ψαφαρή τε κόμη, παρὰ ποσσί τραχεῖα.

Pl. reads κόμη τ' ἐπὶ πᾶσι βραχεῖα.   Ellis suggests παρὰ ποσσί τε χρεία.   In the closely parallel epigrams, v. 273, vi. 283, Nemesis appears to punish the sinner.   May we look for a similar reference here too, and read: πάρα πᾶσ' Ἀτρέκεια = 'Justice is beside thee, in plenitude of power'?

The failure to understand πάρα would account for P's παρὰ ποσσί; the failure to understand πᾶσα explains the variant in Pl.

A. P. v. 30. 5, 6. [Antipater. A diatribe on harlots.]

$$\mathring{\omega} \ \pi\lambda\epsilon o\nu\acute{\epsilon}\kappa\tau a\iota$$
$$o\mathring{\iota} \ \pi\lambda o\acute{\upsilon}\tau o\upsilon \ \pi\epsilon\nu\acute{\iota}\eta\nu \ \mathring{\omega}s \ \mathring{a}\delta\iota\kappa\epsilon\hat{\iota}\tau' \ \mathring{a}\nu o\mu o\iota.$$

Schmidt read ἄπληστοι, ruining the contrast between wealth and poverty. The author wrote ζάπλουτοι, πενίην κ.τ.λ.

A. P. v. 40. [Nicarchus. Advice to a wife or mistress.]

The man is a thorough scoundrel. He says, 'Once I get away, then' (lines 3-4) :

$$\tau\hat{\omega}\nu \ \kappa a\tau a\pi a\iota\zeta\acute{o}\nu\tau\omega\nu \ \mu\grave{\eta} \ \sigma\chi\hat{\eta}s \ \lambda\acute{o}\gamma o\nu, \ \mathring{a}\lambda\lambda\epsilon\kappa\epsilon\acute{\iota}\nu o\upsilon s$$
$$\mathring{\epsilon}\mu\pi a\acute{\iota}\xi a\sigma' \ \mathring{a}\rho\xi a\iota \ \pi\lambda\epsilon\hat{\iota}o\nu \ \mathring{\epsilon}\mu o\hat{\upsilon} \ \tau\iota \ \pi o\epsilon\hat{\iota}\nu.$$

As ἐμπαίζω takes a dative, or is used absolutely, we should read ἀλλὰ καὶ εὐθύς, ν having ousted εν.

After advising the woman to keep herself and to write to him of her amours, he proceeds (lines 8-9) :

$$\epsilon\mathring{\upsilon}\tau a\kappa\tau\epsilon\hat{\iota}\nu \ \pi\epsilon\iota\rho\hat{\omega}\cdot \ \tau\grave{o} \ \mathring{\epsilon}\nu o\acute{\iota}\kappa\iota o\nu, \ \mathring{\eta}\nu \ \tau\iota \ \pi\epsilon\rho\iota\sigma\sigma\grave{o}\nu$$
$$\gamma\acute{\iota}\nu\eta\tau a\iota, \ \kappa a\grave{\iota} \ \mathring{\epsilon}\mu o\grave{\iota} \ \phi\rho\acute{o}\nu\tau\iota\sigma o\nu \ \mathring{\iota}\mu\acute{a}\tau\iota o\nu.$$

ἐνοίκιον and ἱμάτιον are supposed to be accusatives after φρόντισον. But why should she contrive to get a coat for the man? The author wrote ἠμάτιον. The same error is in ix. 651. 2. 'If you have any money over, then contrive daily lodging-money for me, too,' i.e. send me some of your earnings. This adds point to line 5 :

$$\pi\acute{a}\nu\tau a \ \lambda\acute{\iota}\theta o\nu \ \kappa\acute{\iota}\nu\epsilon\iota\cdot \ \sigma a\upsilon\tau\grave{\eta}\nu \ \tau\rho\acute{\epsilon}\phi\epsilon.$$

A. P. iv. 41. 5, 6. [Rufinus. A woman turned out by her husband.]

πλὴν ἀπὸ νῦν ὅταν ἐστὶν ἔσω, κεῖνος δ᾽ ὅταν ἔξω
τὸ πρόθυρον σφήνου μὴ πάλι ταὐτὸ πάθῃς.

The μοῖχος appeared in line 3. The author wrote ὅταν ἦτον ἔσω, ‘when *you two* are in and the husband out.’

A. P. v. 101. 3.   [A dialogue.]

(*a*) Ἐλπίζειν ἐξέστι ; (*b*) Ζητεῖς δὲ τί ; (*c*) Νύκτα.

The scholiast says we should write ἔξεστ’; αἰτεῖς. Reiske wrote θέλεις. May we not rather read χατεῖς ? The word is near the MS. reading, and χ may have lost its cross-stroke. There is only one parallel, apparently, of χατεῖν c. acc., but the case would not be unusual in a dialogue.

A. P. v. 104. 3, 4.   [Marcus Argentarius. A woman’s dress.]

οὔ σε περισφίγγει λεπτὸς στολιδώμασι πέπλος
πάντα δέ σου βλέπεται γυμνὰ καὶ οὐ βλέπεται.

The lines should be written as a question.

A. P. v. 112. 5, 6. [Philodemus. Age brings wisdom.]

καὶ παίζειν ὅτε καιρός. ἐπαίξαμεν· ἡνίκα καὶ νῦν
οὐκέτι, λωϊτέρης φροντίδος ἀψόμεθα.

An easy correction would be κείνων=‘such follies,’ in dependence upon καιρός (ἐστι).

A. P. v. 120. 3, 4. [Philodemus. A woman to her lover.]

τοὔνεκ᾽ ἐν ἀπρήκτοισι καθήμεθα, κουχὶ λαλεῦντες
εὕδομεν, ὡς εὕδειν τοῖς φιλέουσι θέμις ;

For λαλεῦντες we may perhaps read χαλῶντες. Cf. v. 99. 2.

τὴν ὑπάτην κροῦσαι τὴν δὲ μέσην χαλάσαι.

A. P. v. 162. 3, 4. [Asclepiadas. To Philaenion.]

The girl has wounded him, though the wound is invisible. Therefore :

οἴχομ᾽ Ἔρωτες, ὄλωλα, διοίχομαι· εἰς γὰρ ἑταίραν
νυστάζων ἐπέβην ἠδ᾽ ἔθιγον τ᾽ ἀΐδα.

Ludwich ruins the point of the epigram, reading δαΐδος. Mr. W. R. Paton reads οἶδ᾽, ἔθιγόν τ᾽ ᾽Αΐδα. A better reading would be οἶδα θιγὼν δ᾽ ᾽Αΐδα = 'I trod on it in my sleep, but I know *to my cost* that I have touched Death.' For this idiomatic meaning of οἶδα with a participle, see L. and S., οἶδα, 3.

A. P. 166. 1, 2. [Meleager. To Heliodora.]

Ὦ Νύξ, ὦ φιλάγρυπνος ἐμοὶ πόθος Ἡλιοδώρας
καὶ σκολιῶν ὀρθῶν κνίσματα δακιχαρή.

ὄρθρων is a later 'correction'; a copy reads δακρυχαρῆ. κνίσματα is probably genuine, as Meleager uses κνίζει in v. 177. 4. δακρυχαρῆ is probably genuine also, as in A. P. append. 98.

ὄρθρων, invented to balance Νύξ, may conceal ῥεθέων. An easy correction of the first words would be κἀσκελέων, the sense then being, 'and scratchings of my withered face which bring the tears they love.'

A. P. v. 167.   [Asclepiadas.]

Ὑέτος ἦν καὶ νὺξ καὶ τρίτον ἄλγος ἔρωτι
    οἶνος καὶ Βορέης ψυχρὸς, ἐγὼ δὲ μόνος.
ἀλλ᾽ ὁ καλὸς Μόσχος πλεὸν ἴσχυεν· καὶ σὺ γὰρ
    οὕτως
ἤλυθες οὐδὲ θύρην πρὸς μίαν ἡσυχάσας.
τῆιδε τοσαῦτ᾽ ἐβόησα βεβρεγμένος—ἄχρι τίνος,
    Ζεῦ ;
Ζεῦ φίλε, σίγησον, καὐτὸς ἐρᾶν ἔμαθες.

In line 1 a copy reads correctly καὶ τὸ τρίτον ἄλγος. The main idea of the piece is clear, but what is οἶνος (line 2)? who is σύ (line 3)? what did the man say? what has Zeus to do with what he said?

As the point of the epigram is the long distance between himself and Moschus, we should read οἶμος instead of the irrelevant word οἶνος = 'rain, night, third and worst, a long journey.'

There is only one person σύ can refer to, viz. Zeus. As P sometimes inserts a termination wrongly (cf. 174. 1, οἶδα ὅτι), we should read ἴσχνε, κἂν σὺ γὰρ = 'Why, even you, Zeus, would have come in such conditions, without sheltering in a single doorway.' The speech ends at this point.

Line 5 should begin with τῆλε (cf. v. 226. 3, τῆλε first word in the line). 'This I exclaimed when far away from Moschus and wet through.' The last words mean, 'How long, Zeus, shall I be drenched. Dear Zeus, *do stop raining.*' See L. and S., ὀμβρέω and σιγάω, 2.

A. P. v. 178. 5. [Meleager. Description of Eros.]

πρὸς δ᾽ ἔτι λοιπὸν ἄτρεπτον ἀείλαλον ὀξὺ δεδορκός.

These words are in agreement with a neuter τοῦτο. λοιπόν
is extremely weak. Meleager is too economical to use four
words to mean 'besides.' The true reading is πρὸς δ᾽ ἔτ᾽
ἀλιτρόν, the latter word being used of Eros in v. 188. 5.
The error has arisen from similarity between π and τρ. An
exact parallel in v. 197. 5 gives τραῦμα for πνεῦμα.

A. P. v. 181. 1, 2; 9-12. [Asclepiadas. Preparations for a banquet.]

τῶν καρίων ἡμῖν λαβὲ κώλακας ἀλλὰ πόθ᾽ ἥξει
   καὶ πέντε στεφάνους τῶν ῥοδίνων.   τί τὸ πάξ;
      νῦν δὲ πρὸς Αἴσχραν
τὴν μυρόπωλιν ἰὼν πέντε λάβ᾽ ἀργυρέας·
εἰπὲ δὲ σημεῖον βάκχων ὅτε πέντ᾽ ἐφίλησεν
ἐξῆς, ὧν κλίνη μάρτυς ἐπεφράσατο.

What is the slave to bring from the μυρόπωλις? For
καρίων read καχρύων (part. gen.) = 'Some rosemary,' as the
next line shows. The original underlying κώλακας will
probably appear if ἀργυρέας were satisfactorily explained.
Would it be possible to read κώλλικας (= καὶ ὄλλικας)?
The end of the line might well be ἀλλ᾽ ὑποθήσει; = 'what,
are *you* going to interrupt me with your objections and
advice?'
In lines 11-12 it is clear that the sign Aeschra wanted
must be something the slave's master did; he, not she, is
the subj. of ἐφίλησεν; it is also clear that πέντε means 'five,'
not 'five times.' It is useless then to treat βάκχων as an
accusative of Bacchon, a proper name. The master wants
five crowns for *five persons* whom Aeschra knew. We may,
therefore, read μάχλων, fem., 'five of the wanton crew.'

A. P. v. 188. 5, 6. [Leonidas. To Eros the Archer.]

χὦ θνητὸς τὸν ἀλιτρὸν ἐσώκει. θνητὸς ὁ δαίμων
τίσομαι ἐγκλήμων δ᾽ ἔσσομ᾽ ἀλεξόμενος ;

ἐσώκει is nonsense. As κ is often written for ισ, we can reconstruct ἐσωις (*i.e.* ἴσοις), εἰ, κ.τ.λ., translating, 'And I, a mortal, will pay back the rascal *tit for tat*—if the God is mortal.'

A. P. v. 191. 3, 4. [Meleager.]

Ἄρά γε τὴν φιλάσωτον ἔτ᾽ ἐν κοίταισιν ἀθρήσω
ἄγρυπνον, λύχνῳ πόλλ᾽ ἀποδαομένην ;

He means to say that it is getting late, and wonders whether there is a chance of seeing her *even yet*. Meleager wrote ἀποδυομένην='she who often shows herself to the light,' *i.e.* in the τέλη Κύπριδος, which the λύχνος invariably connotes.

A. P. v. 208. [Meleager. Woman's love the best.]

οὔ μοι παιδομανὴς κραδία· τί δὲ τερπνόν, Ἔρωτες,
ἀνδροβατεῖν, εἰ μὴ δούς τι λαβεῖν ἐθέλοι ;
ἁ χεὶρ γὰρ τὰν χεῖρα· καλὰ μέν ειν παράκοιτις
εἰν πᾶς ἄρσην ἀρσενικαῖς λαβίσιν.

The key to this epigram lies in λαβίσιν, a wrestling term. Παιδομανία cannot ensure δὸς λαβέ; see xii. 204. Yet it can assure another thing, viz., μένειν, to hold out. Cf. xii. 206. 5 :

ὀχλοῦ καὶ μένε, Κῦρι, καὶ ἐμβάλλοντος ἀνασχοῦ.

If woman's love can μένειν, then it is perfect. We should read then :

καλὰ μένῃ ἂν παράκοιτις.

For the position of ἄν, cf. xi. 29. 5 : ἀνάρμονος ἂν παραβάλλῃ.

In the last line another wrestling term is needed. May we read εἴκειν ('give place') ?

A. P. v. 209. 1, 2.   To Nico.

ἐνπαφίη Κυθέρεια παρήϊονι δὲ Κλέανδρος
Νικοῦ σ' ἐν χοροποῖς κύμασι νηχομένην.

Read Ἐν Παφίῃ, Κυθέρεια, and Νικὼ σήν, with παρ' ἠιόν'
εἶδε as Planudes.

A. P. v. 210. 1, 2.   [Asclepiadas.   To Didyme.]

τῷ θαλλῷ Διδύμη με συνήρπασεν· ὤμοι, ἐγὼ δὲ
τήκομαι ὡς κηρὸς πὰρ πυρί, κάλλος ὁρῶν.

Editors think θαλλῷ refers to the practice of shaking a
bough before cattle to lead them on.   May we read τωθασμῷ
(='by her taunts')?

A. P. v. 211.   [Poseidippus.]

Δάκρυα μὲν καὶ κῶμοι, τί μ' ἐγείρετε, πρὶν πόδας
    ἆραι
ἐκ πυρὸς, εἰς ἑτέρην Κύπριδος ἀνθρακίην;
Λήγω δ' οὔποτ' ἔρωτος· ἀεὶ δέ μοι ἐξ Ἀφροδίτης
ἄλγος ὁ μὴ κρίνων κοινὸν ἄγοντι πόθος.

In line 1 Pl. omits μέν; its presence is probably due to a
compendium (cf. iv. 3. 32, *supra*).   We may read Βακχιακοὶ
κῶμοι.   In the last line read ὁ μηκύνων, carrying on the idea
λήγω δ' οὔποτ' ἔρωτος, and καινὸν ἄγει τι (Bosch).

A. P. v. 213. 3, 4.   [Posidippus.   To Pythias.]

εἰπὲ δὲ σημεῖον μεθύων ὅτι καὶ διακλυπῶν
ἦλθεν Ἔρωτι θρασεῖ χρώμενος ἡγεμόνι.

A later hand writes κλωπῶν in line 3.   A reference to
robbers is possible, but not natural here.   It would mean
that the man *always* passed through a band of thieves when
he visited his mistress.   She needs some proof of what he
frequently did.   We may then read: καὶ δίχα λωπῶν=
'without his robes.'   Cf. δίχα, preceding the genitive,
xii. 183-4; λώπη, v. 294. 9.

A. P. v. 237. 5.   [Agathias.   To Rhodanthis.]

The swallows awaken him when he tries to sleep; therefore

<div align="center">

ὄμματα δ᾽ οὐ λάοντα φυλάσσεται.

</div>

For οὐ λάοντα Tucker reads οἰδάοντα.   There is no parallel quoted for the use of the participle of the rare verb οἰδάω. A simpler correction would be ὄμματα δὲ κλάοντα.

A. P. v. 237. 7.   [Macedonius.]

The epigram says that the lover's sword is his companion, and he looks at himself in it, using it as a mirror :

<div align="center">

καὶ κάλος ὡς ἐν ἔρωτι· σὺ δ᾽ ἢν ἀπ᾽ ἐμεῖο λάθηαι

τὸ ξίφος ἡμετέρην δύσεται ἐς λαγόνα.

</div>

Should we not read : Βουκόλος ὥς ἐν ἔρωτι (= 'like a rustic in love') ?   Cf. Polyphemus looking at himself in the water, Theoc. vi. 34.

In any case read : ἐπ᾽ ἐμεῖο λάθηαι=ἐπιλάθηαι.   ἀπό is barbarous.

A. P. v. 266. 5, 6.   [Paulus Silentiarius.]

<div align="center">

σὴν γὰρ ἐμοὶ καὶ πόντος ἐπήρατον εἰκόνα φαίνει

καὶ ποταμῶν δῖναι καὶ δέπας οἰνοχόον.

</div>

i.e. οἰνόχοον='into which wine is poured.'

A. P. v. 285. 3, 4.   [Agathias.]

<div align="center">

ἐγὼ δέ τις ὡς ὀχετηγὸς

ἀρχὴν εἰς ἑτέρην εἷλκον ἔρωτος ὕδωρ.

</div>

As there seems to be no parallel for ἀρχήν in this sense, may we read αὐλῶν᾽ ? (ρ=υ).

A. P. v. 286. 1-4. [Paulus Silentiarius.
To Cleophantis.]

φράζεό μοι, Κλεόφαντις, ὅση χάρις, ὅππότε δοιοὺς
  λάβρον ἐπαιγίζων ἶσος Ἔρως κλονέει.
ποῖος ἄρης ἢ τάρβος ἀπείριτον ἠὲ τίς αἰδὼς
  τοῖσδε διακρίνει πλέγματα βαλλομένοις ;

In line 4 a later hand wrote τούσδε, retaining the last
word. The true reading is indicated by line 2, which con-
tains three words for 'rushing excitement.' Read τοῖσδε and
παλλομένους (cf. L. and S. πάλλω, ii.) = 'of the twain quiver-
ing with desire.'

Lines 7-8 :

μοῦνον ἐγώ, χαρίεσσα, τεὸν δέμας ἀγκὰς ἑλίξας
  θελγοίμην ἐπὶ σοῖς ἄψεσι βουλόμενος.

The author probably wrote φιλάμενος = 'in love.'
Cf. ἐφίλαο, v. 289. 9, and φιλαμένα, ix. 790. 5.

A. P. v. 296. 5, 6.   [Agathias.]
                 τοὺς δὲ μεθυστὰς
καλλείψω λατάγων πλέγμασι τερπομένους.

The point is the distinction between the omens from
sounds (πλαταγήματος ἠχέτα βόμβος, line 1) and the more
tangible proof of affection. We should therefore read
φθέγμασι.

A. P. v. 300. 1. [Paulus Silentiarius.]
    ὁ θρασὺς ὑψαύχην τε καὶ ὀφρύας εἰς ἐν ἀγείρων.

Should we read ὁ ξυναγείρων ?

A. P. v. 301. 1, 2. [Paulus Silentiarius.]

εἰ καὶ τηλοτέρω Μερόης τεὸν ἴχνος ἐρείσεις
πτηνὸς Ἔρως πτηνὸν κεῖσε με ὥστε φέρειν.

This reading has supplanted πτηνῶι κ᾽ εἰς εμεω με φερει. Planudes reads κεῖσε τάχει με φἔρει. What reading will explain τάχει? Some word suggested by πτηνός. We may therefore reconstruct:

πτηνὸν κεῖσ᾽ ἔμ᾽ ἂν ὦκα φέροι.

A. P. v. 306. 3, 4. [Philodemus. A girl to a lover.]

ταῦτα μέν ἐστιν ἐρῶντος· ὅταν δ᾽ εἴπω " Παρά-
κειμαι
καὶ σὺ μένεις ;" ἁπλῶς οὐδὲν ἐρῶντος ἔχεις.

As ἁπλῶς qualifies οὐδέν, her speech ends at μένεις. Retaining the MS. reading, we must explain μένειν as a wrestling term, as in v. 208 (cf. ἅπτῃ, line 2 in this epigram), and translate: 'I'm quite ready; can you last out a bout?'

It is just possible that παράκειμαι is corrupt. If so, we might read παρέχωμεν; [cf. L. and S. *A.* ii. 2, and παρέχω, xii. 200], 'Am I to offer?' No instance of παρέχω in the Middle voice is cited, bearing the same sense: otherwise παρέχωμαι might be possible.

A. P. vi. 5. 10. [Philippus.]

πολλοῖς αἰθόμενος καμάτοις.

Reiske transferred βριθόμενος from vi. 27. 8. Read σαττόμενος = 'weighed down.' The corruption is due to haplography of σ.

A. P. vi. 10. 3, 4.   [Antipater.   To. Pallas.]

βωμόν τοι κεραοῦχον ἐδείματο τόνδε Σέλευκος
Φοιβείαν ἰαχὰν φθεγγομένου στόματος.

The reference to Phoebus is irrelevant.   The original
reading was ιοχαν or ιυχαν, 'corrected' by a late hand.
This original reading at once gives us ἀνιοχαν.   Pallas is
called ἡνίοχος αἰγίδος by Aristophanes : she is here similarly
called 'the director of the speaking mouth,' exactly what
the Greeks believed her to be.   The remainder of the word
Φοιβείαν conceals a reference to Lake Boebe, where Pallas
is said to have bathed.   We should therefore read :

Βοίβῃ, ἀνιόχῳ φθεγγομένου στόματος.

'In Boebe to thee, director of the speaking voice.'

A. P. vi. 21. 2.   [Julian.   A dedication to Pan.]

καὶ δρεπάνην, καυλῶν ἄσκυλον ἐκτομίδα.

The true reading is ἄξυλον (cf. vi. 297. 2, στελεοῦ χῆρον
ἐλαϊνέου) = 'the scythe without its handle.'   In vi. 205. 5 an
axe is dedicated *with* its handle—ἐστελεωμένος.

**A. P. vi. 30. 7, 8.   [Macedonius.   An old fisher to
Poseidon.]**

θρέψον ἔτι σπαῖρον τὸ γερόντιον, ἀλλ' ἀπὸ γαίης
ὡς ἐθέλεις, μεδέων καὶ χθονὶ καὶ πελάγει.

There should be some reference to the will or power of
the god, not of the man.   May we read αὐτοθελής (A. P.
9.79) = 'by thy sovereign will'?

A. P. vi. 70. 5.   [Macedonius. Dedication by a sailor.]

πάντα δ᾽ ἀπειπάμενος φόβον ἐλπίδα πόρον ἀέλλας.

Pl. reads πόντον. A combination of the two readings would give φόρτον = 'merchandise.' The word occurs A. P. vii. 392. 4, etc.

A. P. vi. 99. 6, 7.   [Philippus.   To Pan, from a shepherd.]

After saying he has dedicated a he-goat, he continues :

ἀνθ᾽ ὧν ἐν σηκοῖς διδυμητόκοι αἶγες ἔσονται

γαστέρα, φεύγουσαι τρηχὺν ὀδόντα λύκου.

An optative is necessary in place of ἔσονται, for the goat-herd wants *two* goats for the one he has sacrificed. Some word is required to express the idea 'filling their bellies'; if such a word can refer also to the birth of two kids, so much the better. Such would be ἀσῶντο (see L. and S. ἀσάω).

A. P. vi. 103. 5, 6.   [Philippus.]

μιλτοφυρῆ τε | σχοῖνον.

Compounds of φύρω take a long υ. We are compelled to coin a compound. Would not μιλτοφρυῆ ('red-browed') be possible ?

A. P. vi. 104. 7.   [Philippus.]

γυῖα πεπηρωθεὶς Λυσίξενος αὔλακι πολλῇ.

Should we not read γυῖ᾽ ὑπὸ πηρωθείς ? ὑπό = 'beneath him,' as in the common Homeric phrase γυῖ᾽ ὑπέλυσε.

A. P. vi. 112. 3, 4.   [Perses.]

ἃς ἕλον ἐξ ἵππων γυ γερῶι χαῖρε Δαΐλοχός τε
    καὶ Προμένης, ἀγαθοῦ τέκνα Λεοντιάδου.

ἃς = the heads of three Arcadian stags.   How many persons
are dedicating the spoils, two or three?   May not Συάγρου
χέρε be the true reading?   (Syager, *Dict. Biog.*)

A. P. vi. 122. 3, 4.   [Nicias.   Dedication of a spear.]

" Μήνιος· ἦ γὰρ τοῦ παλάμας ἄπο ῥίμφα θοροῦσα
    ἐν προμάχοις ἱδρύσας δήιον ἂμ πέδιον."

δήιον is a noun, and some verb in the second person is
concealed under ἱδρύσας.   The *whole epigram* is addressed
to a spear.   The first couplet asks 'who dedicated thee?'
The second says, 'Menios, for thou . . .'   For ἱδρύσας a
slight change would restore στρῶσας, with δήιον as its
object = 'thou didst lay low the foeman along the plain.'

A. P. vi. 126. 3, 4.   [Dioscorides.   On a shield.]

Γόργονα τὰν λιθοεργὸν ὁμοῦ καὶ τριπλόα γοῦνα
    γραψάμενος, δήεις.   τοῦτο δ' ἔοικε λέγειν.

For δήεις Tyrwhitt suggested δηίοις.   The author wrote
Δείους (without the comma before the word) = 'three-legged
Fear.'   Gorgo and Fear were common devices on shields
(see L. and S. δεῖμος for references).

A. P. vi. 128. [Mnasalcas. To a shield.]

Ἧσο κατ᾽ ἠγάθεον τόδ᾽ ἀνάκτορον, ἀσπὶ φαεννά,
  ἄνθεμα Λατῴᾳ δήιον Ἀρτέμιδι.
πολλάκι γὰρ κατὰ δῆριν Ἀλεξάνδρου μετὰ χερσὶν
  μαρναμένου χρυσέαν οὐ κεκονισσεγέννυν.

The author in **vi.** 264 wrote a second epigram on this same shield, in which he names Alexander's father, Phylles. Hecker dreamt of Alexander the Great! γέννν destroys the construction. χρυσέαν clearly agrees with ἀσπίδα; γένυς is the original text, the foeman's battle-axe having cut the shield to pieces in the warrior's hand. Because it is broken, it is dedicated. This epigram has probably been copied in vi. 84 by Paùlus Silentiarius, who writes in line 4:

χερμὰς καὶ ξιφέων ἐξεκόλαψε γένυς,

from which we should re-transfer the last two words.

A. P. vi. 147. 3. [Callimachus.]

ἢν δ᾽ ἄρα λαθηι καί μιν ἀπαιτῆς.

The true reading is λάθηαι (cf. v. 237, 7 *supra*).

A. P. vi. 184. 5, 6. [Zosimus.]

τοὔνεκα, Πάν, τὸν μέν τε δι᾽ αἰθέρος, ὃν δ᾽ ἀπὸ
  λόχμης,
τὸν δὲ δι᾽ αἰγιαλῶν θὲς πολυαγρότερον.

Should we not read τὰ δι᾽ αἰθέρος? Cf. for an almost exact parallel, vii. 172. 7, τὰ κατ᾽ αἰθέρα, and xi. 34. 4, τὰ πρὸς μανίην.

A. P. vi. 190. 9, 10.   [Gaetulicus.]

εἰ δ᾽ ὥς μευ βαρύγυιον ἀπώσαο νοῦσον, ἐλάσσεις
καὶ πενίην, δάσει πιαλέον χίμαρον.

Pl. reads δώσω. The original of this epigram is vi. 300 (below), which concludes with the words δέξο χιμαιροθύτην. We can restore δέξει for δάσει.

A. P. vi. 203. 5-7.   [Laco or Philippus.]

οἶκτος δὲ Νύμφας εἶλεν, αἵτ᾽ ἐρινόμου
Αἴτνης παρωρείῃσι Συμαίθου πατρὸς
ἔχουσι δινηέντος ὑγρὸν οἰκίον.

Some reference should be made to the *cause* of the hot springs of Aetna. The name of the river gives us the clue ; the second part of it (-αιθος) suggests αἴ πυρουμένου . . . πατρός = 'who keep the home of their burning father Symaethus.'

A. P. vi. 207. 3.   [Archias.   A fan.]

ξανθὰ δ᾽ ᾽Αντίκλεια νόθον κεύθουσαν ἄημα
ῥιπίδα, τὰν μαλερὸν θάλπος ἀμυνομέναν.

There is no reason to object to κεύθουσαν on grammatical grounds. Would not κυέουσαν carry on the metaphor in νόθον more certainly than κεύθουσαν? ε and θ are often confused = 'a fan, in travail with a bastard breeze.'

A. P. vi. 218. 5.   [Alcaeus.   On Gallus met by a lion.]

δείσας δ᾽ ὠμηστέω θηρὸς μόρον ὡς αὖ δάξαι
τύμπανον ἐξ ἱερᾶς ἐπλατάγησε νάπης.

Suidas reads ὡς ἂν δόξα. As υ and ν are frequently confused, a simple correction is ὡς ἄντ᾽ (ἄντα) ᾖξε. Cf. vi. 220. 7 τοῦ δὲ λέων ὤρουσε, on the same subject.

A. P. vi. 219. 7, 8. [Antipater. Same subject.]

The priest is driven into the cave by excessive cold :

τὸν δέκ εν ἀρρίγητος ἐπρίσθορε ταυροφόνος θὴρ

εἰς τὸν ἑὸν προμολὼν φωλεὸν ἑσπέριος.

Assuming that ἀρρίγητος is genuine, we should read : τοῦ δ᾽ ἕνεκ᾽ = 'for that reason too,' *i.e.* because of the cold. By an identical corruption in vi. 233. 2, νεκύων has ousted the genuine γενύων.

A. P. vi. 220. 13. [Dioscorides. Same subject.]

τὸν βαρὺν οὐ μείνας ἀκοῆς ψόφον· ἐκ δὲ βονῆς.

ἐκ δὲ φωνῆς was probably the reading before the scribe altered the MS. to its present form. A simple correction would be ἧκε δὲ φωνάς = 'the man cried aloud.'

A. P. vi. 226. 1-3. [Leonidas.]

τοῦτο Κλείτωνος ἐπαύλιον ἤ τ᾽ ὀλιγόλαυξ

σπείρεσθαι λιτός θ᾽ ὁ σχεδὸν ἀμπελεὼν

τοῦτο τερω παιειν ὀλιγόξυλον.

Jacobs reads τοῦτ᾽ ὀλίγον in line 1, Bernhardy ὀλιγαύλαξ. But what is ἡ ? with what does it agree ? We should read : ἡδ᾽ = 'and one with few furrows for sowing,' otherwise σπείρεσθαι has no construction. In line 3 we should read perhaps : τοῦτό τε γεωπέδιον (quadrisyll.).

A. P. vi. 227. 1, 2. [Crinagoras. A pen.]

᾽Αργύρεόν τοι τόνδε γενέθλιον ἐς τεὸν ἦμαρ

Πρόκλε, νεόσμηκτον δουρατίην κάλαμον.

In the next line the pen is called εὔροον and σύμπνουν, *i.e.* it is possessed of speed and activity. May we not read νεόσμηκτον δ᾽ ἐργατίνην κάλαμον ? Cf. vi. 228. 1, ἐργατίνην βοῦν : for δ᾽ in this position, cf. vi. 260. 4, etc.

A. P. vi. 232. 5.   [Crinagoras.]

καὶ πότιμοι γέλγιθες ἰδ᾽ ὑ ελακυ κάδες ὄγχναι.

Unless we read ἰδὲ γλαυκώπιδες (a word used = 'gleaming,' of olives = cf. A. P. vi. 250, γλαυκὴ ὕαλος), some compound should probably be coined here. As the compounds of ὕαλος appear in the Anthology, Crinagoras perhaps used one here. ὑελοπωπάδες = 'glassy-faced,' makes good sense.

A. P. vi. 234. 3.   [Erucius.   Dedication by a priest of Cybele.]

τῇ παρὰ Σαγγαρίῳ τάδε ματέρι τύμπανα ταῦτα
    θήκατο.

May we read τυκτά ? The word is used by Homer of cow-hide, of which the drums were made.

In line 6 we have :

ἐκ λύσσης ἄρτι ἀναπαυσάμενος.

Meineke suggested ἄρτια = 'just now,' the very opposite of what the author meant. The only adverb from ἄρτιος would be ἀρτίως. An easy correction would be ἄρθρ᾽ ἀναπαυσάμενος = 'his limbs resting,' a variant of the forms γυῖα δαμείς (vi. 107) or γυῖα πηρωθείς (vi. 104), etc.

A. P. vi. 238. 4.   [Apollonides.]

εἰ μι δ᾽ ἐξ ὀλίγων ὀλίγη χόρις.

May we not read ἵλαθι δ᾽· ἐξ ὀλίγων, κ.τ.λ. = 'Be gracious : the gift is small from a small store'?

A. P. vi. 239. 1.   [Apollonides]

Σμήνεος ἔκ με ταμὼν γλυκερὸν θέρος ἀμφινομέων
    γηραιὸς Κλείτων σπεῖσε μελισσοπόνος.

It is possible to read ἀμφὶ Νεμείων = 'in the district of Nemea.'

A. P. vi. 260. [Geminus. Phryne and the Eros of Praxiteles.]

Φρύνη τὸν πτεροέντα, τὸν εὐτέχνητον Ἔρωτα
　　μισθὸν ὑπὲρ τέκνων ἄνθετο Θεσπιέσιν.
Κύπριδος ἡ τέχνη ζηλούμενον οὐκ ἐπιμεμφὲς
　　δῶρον. ἐς ἀμφοτέρους δ᾽ ἔπρεπε μισθὸν Ἔρως.
δοιῆς ἐκ τέχνης αἰνέω βροτὸν, ὅς γε καὶ ἄλλοις
　　δοὺς θεὸν ἐν σπλάγχνοις εἶχε τελειότερον.

Such is the epigram as the editors punctuate it, with λέκτρων in line 2 (Orelli). The author, however, probably wrote τερπνῶν = 'dalliance'; for the corruption; cf. vi. 71. 2, πλαστά for κλαστά.

Retaining the accepted punctuation, we must fix (i) the construction of Κύπριδος; (ii) that of δοιῆς ἐκ τέχνης; and (iii) justify ἔπρεπε with εἰς and an accusative.

(i) Hecker construed Κύπριδος with δῶρον. Taking ἡ τέχνη = 'a concrete work of art,' he rendered 'the work of art, enviable and not contemptible, is the gift of Cypris.' But it is the gift of Praxiteles to Phryne, and of her to Thespiae: it cannot be a gift of Cypris unless we make Cypris = 'of an affectionate person.'

(ii) δοιῆς ἐκ τέχνης is supposed to go with αἰνέω = 'I praise for two forms of art.' What are they? Can ἐκ mean 'for'?

(iii) ἐς ἀμφοτέρους cannot be equivalent to ἀμφοτέροις: the line is corrupt somewhere.

The key to the correct interpretation is in xvi. 205, also by Geminus.   There he concludes :

> ταρβεῖ δ' οὐκέτι που τὸν Κύπριδος, ἀλλὰ τὸν ἐκ σοῦ,
>
> Πραξίτελες, τέχνην μητέρ' ἐπισταμένη.

These lines make it clear that we must (*a*) put a semicolon in vi. 260 after Κύπριδος, construing the word either with Ἔρωτα or with τερπνῶν, preferably the former ; (*b*) make τέχνη in line 3 refer to the *artistic skill* of Praxiteles ; (*c*) explain δοιῆς ἐκ τέχνης as referring both to the objective statue Ἔρως Praxiteles made, and to the subjective passion Ἔρως that inspired him and Phryne.   We must, therefore, put a semicolon after τέχνης, line 5.   In line 4 we should read ἔτρεπε (cf. L. S. II. 3, ἔτρεπεν κεῖνον μισθῶ, Pind. P. 3. 97), changing ἐς to ὅς.   The epigram now reads :

> Φρύνη τὸν πτεροέντα τὸν εὐτέχνητον Ἔρωτα,
>   μισθὸν ὑπὲρ τερπνῶν, ἄνθετο Θεσπιέσιν,
> Κύπριδος· ἡ τέχνη ζηλούμενον, οὐκ ἐπιμεμφὲς
>   δῶρον· ὃς ἀμφοτέρους δ' ἔτρεπε μισθὸς, Ἔρως
> δοιῆς ἐκ τέχνης· αἰνέω, κ.τ.λ.

The interpretation of ἀμφοτέρους is contained in the previous line and is made certain by δοιῆς in line 5.   'The art (of Praxiteles) was a thing to be admired, and the gift (of Phryne) is beyond reproach : he who prevailed upon them was Eros by his double art,' *i.e.*, the *sculptured* Eros, the product of *one* art (that of Praxiteles) prevailed on Phryne, and the *feeling* of Eros, the child of another art (the profession of an Ἑταίρα), prevailed on Praxiteles.   This subtle contrast of the two arts is well summed up in xvi. 203.

> καὶ γὰρ ἐρῶντας
> δῶρον Ἔρωτι φέρειν αὐτὸν Ἔρωτα θέμις.

A. P. vi. 262.   [Leonidas.]

Τὸν νομίην καὶ ἔπαυλα βοῶν καὶ βώτορας ἄνδρας
    σινόμενον, κλαγγάν τ᾽ οὐχὶ τρέσαντα κυνῶν.

Salmasius read μονιόν, Brunck μόνιον; the former with
σῦν would give good sense.   σ and τ are often confused.

A. P. vi. 267. 5, 6.   [Diotimus.]

ἄλσος δ᾽ ῎Αρτεμι, τοῦτο καὶ ἂν Χαρίτεσσι θεούσαις
    εἴη ἐπ᾽ ἀνθεμίδων σάμβαλα κουφὰ βαλεῖν.

In a wish ἄν is corrupt, while ἄλσος θεῖν is hard.   A slight
correction gives :

     τοῦτ᾽ ἀκέων Χαρίτεσσι κιούσαις

'May the Graces come silently to this grove.'

A. P. vi. 268.   [Mnasaleas.]

τοῦτό τοι, ῎Αρτεμι δῖα, κλεώνυμος εἶσατ᾽ ἄγαλμα
    τοῦτο· σὺ δ᾽ εὐθήρου τοῦ θ ὑπέρισχε βίου
εἴτε κατ᾽ εἰνοσίφυλλον ὄρος ποσί, πότνια, βαίνεις,
    δεινὸν μαιμώσαις ἐγκονέουσα κυσίν.

In line 2 editors accept Jacobs's suggestion ῥίον. The
presence of ὄρος in the next line, however, rules out any
correction of βίον, which means 'hill'; it is enough to state
the fact that there is a hill once.

What is the poet asking for?   Only for one thing—good
sport for himself, because he has dedicated a statue to the
goddess.   The parallels to this practice in Bk. vi. are weari-
some in number.

The real difficulty is the construction of ὑπέρισχε. The
word must be an imperative.   L. and S. assign to the word
the meaning 'protect,' construing it with a genitive.   In
A. P. vii. 67. 7, ταῦτα has a variant πάντα.   We should
accordingly take τοῦθ as an instance of the same error, and
read (with a comma at the end of line 1) :

     τοῦδε σὺ δ᾽ εὐθήρου πάνθ᾽ ὑπέρισχε βιοῦ,

'and do thou alway protect the bow of him, the sportsman.'
The juxtaposition of τοῦδε and σύ is idiomatic.

A. P. vi. 271. 5, 6. [Diotimus. Leon's prayer for his son.]

Ἄρτεμι, νηπίαχον δὲ καὶ εἰσέτι παῖδα Λέοντος
νεῦσον ἰδεῖν κοῦρον υἱέ' ἀεξόμενον.

Excellent sense is obtained by reading κουράν, and construing: νεῦσον υἱέα Λέοντος, νηπίαχον καὶ εἰσέτι παῖδα, ἀεξόμενον ἰδεῖν κουράν='Grant that Leon's son, as yet an infant child, may grow and see the day when he will dedicate his locks.' On this construction only can we give εἰσέτι its correct sense. For dedication of locks, cf. vi. 278, 279, and cf. L. and S., κουρεῶτις.

A. P. vi. 290. 3, 4. [Dioscorides. A fan dedicated by Parmenis.]

τὸ δ' ἠελιόυ βορὺ θάλπος
ἤ ταιρ μαλακοῖς ἐκτρέπεται Ζεφύροις.

As ἐκτρέπομαί τινα can only mean 'I get out of the way of somebody,' the verb is passive and θάλπος is nominative. ἠδ' ἀήρ='heat and oppressive air,' makes excellent sense.

A. P. vi. 292. [Hedylus. Niconoe's beauty-prizes.]

αἱ μίτραι τό δ' ἀλουργὲς ὑπένδυμα τοί τε Λάκωνες
πέπλοι καὶ ληρῶν οἱ χρύσεοι κάλαμοι
πάνθ' ἅμα Νικονόη συνέκπιε. ἦν γὰρ Ἐρώπων . . .

Pl. with Suidas reads συνεπέκπιεν. A slight change would give συνέβη κτέαν'='fell to her lot and became hers.' Cf. L. and S., συμβαίνω, II. 4.

A. P. vi. 300. 1.   [Leonidas.   His offering to a goddess.]

Λαθρίη ἐκ πλάνης, ταύτην χάριν ἔκ τε πενέστεω
κἠξ ὀλιγησιπόου δέξο Λεωνίδεω.

He was poor but not a tramp, as Meineke's comic genius made him.   He has just recovered from sickness, and writes in Ionic.   The second word is merely a misreading for ταμίης; the first word is explained by πενέστεω = 'bondsman.' A simple change gives λατρείης. ης was written εις = ἐκ, and produced ταμίης, the other letters becoming what the MS. reads.   Read λατρείης ταμίη = 'O Goddess, overseer of bond-service.'

A. P. vi. 301. 3, 4.   [Callimachus.   On Eudemus.]

θῆκε θεοῖς Ζαμόθραξι, λέγων ὅτι τήνδε, κατ' εὐχὴν
ὦ λαοὶ σωθεὶς ἐξ ἁλὸς ὧδε θέτο.

The object after θῆκε is ἁλίην in line 1.   Eudemus has saved himself from the shipwreck of bankruptcy by his salt-cellar, i.e. a frugal life.   In the last line there must be a similar hint that ἁλός is used metaphorically.   If we can find a word which would connote 'a storm on land,' and at the same time describe the Cabeiri, we shall read Callimachus's riddle.   Such is οὐδαῖοι = 'Saved, O ye land gods (gods of the nether world) from land storms.'   Οὐδαῖος is used of Persephone by Lycophron, a contemporary of Callimachus, and of Pluto in A. P. xiv. 123.   The Cabeiri were connected with these two gods (see Dict. Biogr. and Mythol.), and received all kinds of knick-knacks as presents.

A. P. vii. 19. 3, 4. [Leonidas. To Alcman.]

τύμβος ἔχει Σπάρτας μεγάλαν χάριν, εἰθόγε
    λοῖσθος
ἄχθος ἀπορρίγας οἴχεται εἰς ᾽Αίδαν.

The poet died of Sulla's disease. A slight change gives
ἔνθ᾽ ὅ γ᾽ ἄλαστον = ' where he shook off his dread anguish and
is gone to the dead.' Cf. vii. 343. 10, πένθος ἄλαστον.

A. P. vii. 21. 5, 6. [Simmias. To Sophocles.]

τύμβος ἔχει καὶ γῆς ὀλίγον μέρος· ἀλλ᾽ ὁ περισσὸς
αἰὼν ἀθανάτοις δέρκεται ἐν σελίσιν.

Lobeck defended δέρκεται as a passive; may we not read
τεύχεται = (' is created for him ') ?

A. P. vii. 29. 5, 6. [Antipater. To Anacreon.]

ἠιθέων γὰρ ῎Ερωτος ἔφυς σκοπός. εἰς δὲ σὲ μοῦνον
τόξα τε καὶ σκολιὰς εἶχεν ἐκηβολίας.

For εἶχεν we should read ἧκεν (ἵημι).

A. P. vii. 79. 1-4. [Meleager.]

α. ῎Ωνθρωπ᾽ ῾Ηράκλειτος ἐγὼ σοφὰ μοῦνος ἀνευρὼν
    φαμί· τὰ δ᾽ ἐς πάτραν κρέσσονα καὶ σοφίης.
λὰξ γὰρ καὶ τοκέων ἀσίωι ξένε δύσφρονας ἄνδρας
    ὑλάκτευν· β. Λαμπρὰ θρεψαμένοισι χάρις.

In line 3 the chief difficulties are two in number: (a) how
are we to get a word which will give λάξ its proper meaning?
The word cannot go with ὑλάκτευν, for nothing can bark
with its heels. (b) Is τοκέων a true reading? if so, with
what is it to be construed in its present case ?

(*a*) There is only one possible means of finding a verb for λάξ without a violent change of the text, *i.e.* by reading λὰξ γὰρ βάς (κ = β, ι = σ as often).

(*b*) Hipponax is also charged with reviling his parents (cf. vii. 408. 3). If the charge is true in vii. 79, how did Heracleitus do his country a greater service by *reviling his parents*? The thought either is guilty of bathos, or is an insult to Ephesus and its traditions. On the other hand, δύσφρονας ἄνδρας is an excellent means of illustrating πάτραν. τοκέων then is a false reading—especially as the original hand wrote τεκέων.

Heracleitus' tomb in vii. 479. 4, is described as :

θεῖον ὑλακτήτην δήμου ἔχουσα κύνα.

We should accordingly read here

λὰξ γὰρ βὰς ὁ κύων ἄστεως, ξένε, δύσφρονας ἄνδρας | ὑλάκτευν.

'I, the dog, trampled upon and barked at the evil-minded men of the city.' θρεψαμένοισι need not mean more than 'those who fed you'; it does not necessarily confirm τοκέων, rather, it suggested the word.

A. P. vii. 96. 3, 4.   [Diogenes Laertius.   Of Socrates.]

πρὸς γὰρ Ἀθηναίων κόνιον μὲν ἁπλῶς οὐ ἐδέξω

αὐτοὶ δ᾽ ἐξέπιεν τοῦτο τεῷ στόματι.

Editors rightly reject μέν, reading κώνειον with the MS. of Diogenes; the latter reads ἁπλῶς μέν. Is it not likely that the original was ἁπλῶς ἀνεδέξω? (cf. λουτρὰ μητρὸς ἀνεδέξω, Eur. *I. P.* 818). If so, the reading οὐ would be due to the common confusion of υ and ν. ἁπλῶς = 'you drank *literally* hemlock,' and shows that the last line must be metaphorical. What is τοῦτο? how did the Athenians 'drink this up from thy lips?' can τεῷ στόματι mean 'from thy lips?' A simple correction gives the reading τοὐπὶ τεῷ στόματι = 'you took hemlock from them: they drank up what was on thy lips.' This abstract form of speech harmonises with the almost modern tone of Diogenes' epigrams.

A. P. vii. 99. 1-4   [Plato.]

Δάκρυα μὲν Ἑκάβῃ τε καὶ Ἰλιάδεσσι γυναιξέ
Μοῖραι ἐπέκλωσαν δή τότε γεινομέναις.
σοὶ δὲ, Δίων, ῥέξαντι καλῶν ἐπινίκιον ἔργων
δαίμονες εὐρείας ἐλπίδας ἐξέχεαν.

μὲν in line 1 both refuses to scan and affords no real contrast with δὲ in line 3.   Why not χεῖν? We should then have a balance between δάκρυα χεῖν and ἐλπίδας ἐξέχεαν.

A. P. vii. 104. 1.   [Diogenes Laertius.]

Ἀρκεσίλαε, τί μοι, τί, τόσον ἄκρητον ἀφειδῶς . . .
Read τί τὸ τόσσον.

A. P. vii. 114. 1, 2.   [Diogenes Laertius.]

Ἤθελες, ἀνθρώποισι λιπεῖν φάτιν, Ἡρακλείδη,
ὧς ῥα θανὼν ἐγένου ζωὸς ἄπασι δράκων.

Should we not read ὁποῖα (=like) for ἄπασι? The word occurs A. P. vii. 295. The corruption may be due to the resemblance between ι and σ, ὁποῖα becoming ὁποσα, ἄπασι. The serpent was the type of immortality.

A. P. vii. 131.   [Diogenes Laertius.]

Πρωταγόρην λόγος ὧδε θανεῖν φερει· ἀλλὰ γὰρ οὔτι
ἤκατο σῶ μαγαῖαν ψυχὴ δαλτο οσφοῖς.

vii. 130. 2, an epigram also on Protagoras has πρέσβυς ἔων, ἔθανες. This enables us to restore with certainty ἀλλὰ γέροντι. For the next line we should read :

ἦκε τὸ σῶμα γέαν ψυχὴ ἐσᾶλτο σοφούς.

Cf. Cougny, ii. 695. 3 : ψυχὴ μὲν πρὸς Ὄλυμπον ἀνήλλατο. The form γέα appears in A. P. 9. 430. 2, and is a metrical necessity in Cougny, vol. 3 of *Anthology*, vi. 81. 14 and vi. 162 : Herodian, 2. 912. 8, asserts that poets use γέα, γεῖα and αῖα.   ἐσᾶλτο is a good Homeric form, construed with the accusative.

A. P. vii. 133. 3, 4. [Diogenes Laertius.   To Anaxagoras.]

> καὶ σὲ διαστείλασ' γένειφει ὀλίγον τάδε λέξει
>
> ῥήματα Περσεφόνη· "Ἔρρε, μυλωθρὲ κακέ."

Jacobs read διαστείλασα γνάφοις ὀλίγον. γναφῆ' ὀλίγον, in agreement with σέ, would be still nearer the MS.

A. P. vii. 140. 2. [Archias.]

> πατὴρ μὲν Πρίαμος, γᾶ δ' Ἴλιον οὔνομα δ' Ἕκτωρ.

We should read θρεπτήρ (cf. A. P. xii. 137), first written τρεπτήρ, then πεπτήρ and so πατήρ, by coalescence of the consonants.

A. P. vii. 169. 7, 8. [Inscribed on a statue of a heifer.]

The heifer says she is not Io, but the wife of Chares the Athenian admiral, concluding thus:

> Βοίδιον δὲ καλεῦμαι ἐγὼ τότε νῦν δὲ Χάρητος
>
> εὔνετις ἠπείροις τέρπομαι ἀμφοτέραις.

Pl. and two antiquaries give a paraphrase of the original. Various emendations have been proposed, all of them based on the assumption that there should be a colon after τότε. Such readings produce nonsense. What is the point of saying 'I am called Boiidion : *but now* as the wife of Chares I rejoice in both continents'? It is unnecessary to make any change ; read

> Βοίδιον δὲ καλεῦμαι· ἐγὼ τότε νῦν δὲ Χάρητος κ.τ.λ.

'I am not Io, but Boiidion : both *then and now* Chares' wife.'

A. P. vii. 186. 1, 2. [Philippus.]

> Ἄρτι μὲν ἐν θαλάμοις Νικιππίδος ἡδὺς ἐπήχει
>
> λωτός, καὶ γαμικοῖς ὕμνος ἔχαιρε κρότοις.

We should read καὶ γαμικοὺς ὕμνος ἔγειρε κρότους.

A. P. vii. 198. 5, 6.   [Leonidas of Tarentum. Philaenis' locust.]

διπλοῦς ἐς λυκήβαντας ἐφίλατο, τὴν καλαμῖτιν,
    καὶ θέτ᾽ ἐφ᾽ ὑμνιδίωι χηραμένην παταίγῳ.

For ὑμνιδίῳ we should read ὑμνῳδῷ.   No further change is
necessary : θέτο = 'she adopted me,' as is clear from line 7
which says : 'She did not disown me (ἀπανήνατο) even when
I died.'   Unger retained the MS. reading rightly, but made
it mean : 'and made me rejoice in.'   It would be safer
perhaps to put a comma after θέτ᾽.

A. P. vii. 214. 7, 8.   [Archias.]

ἦ γὰρ ἴσον πρηῶνι Μαλείης ὡς ἐκυκήθη
    κῦμα, πολυψάμμους ὦσεν ἐπὶ ψαμάθους.

Either πολυψάμμους or ψαμάθους is corrupt.   Assuming
that the former is sound, we may read for the latter ψεκάδας.
Cf. A. P. xii. 125. 4, ψάμμον ψεκάδα.

A. P. vii. 215.   [Anyte.]

Οὐκέτι δὴ πλωτοῖσιν ἀγαλλόμενος πελάγεσσιν
    αὐχέν᾽ ἀναρρίψω βυσσόθεν ὀρνύμενος,
οὐδὲ περισκαλάμοιοι νεὼς περικαλλέα χείλη
    ποιφύσσω τἀμᾷ τερπόμενος προτομᾷ·
ἀλλά με πορφυρέα πόντου νοτὶς ὧσ᾽ ἐπὶ χέρσον
    κεῖμαι δεραδινὰν τάνδε παρ᾽ ἠιόνα.

In line 3 what are χείλη ?   Editors interpret 'edges of the
ship,' whereas L. and S. construe it with ποιφύσσω, as
'beauteous lips of the dolphin.'   The former interpretation
is probably correct.   Jacobs read περὶ χάλκεα χείλη.   If this
is correct, we might read πολυσκάλμοιο νεώς (in vii. 295. 4).

What is the original reading in the last line?   A slight
change would produce κεῖμαι δ᾽ ἀδρανίᾳ.   ἀδρανίη appears in
A. P. 7. 598. 2.   The dolphin may be contrasting his former
vigour with his present helplessness.

A. P. viii. 223. 7, 8. [Thyillus.]

κῶμοι καὶ μανίαι μέγα χαίρετε· κεῖθ
ἡ τὸ πρὶν στεφάνων ἄνθεσι κρυπτομένη.

A later hand has filled up line 7 by adding ἁ μυρίπνους.
Pl. edited κεύθεται ᾄδη. Is not the key to the line in
κρυπτομένη? This must agree with some word like χαίτη.
Assuming then that the error is due to haplography, we
may read χαίρετε· χαῖρέ τε, χαίτη, κ.τ.λ. (cf. vii. 218. 10).

A. P. vii. 233. 3-5. [Apollonides.]

νοῦσον ὅτ᾽ εἰς ὑπάτην ὠλίσθανε τέρμα τ᾽ ἄφυκτον
εἶδεν ἀριστείην ἐμφανὲς εἰς ἰδίην
πῆξε δ᾽ ὑπὸ σπλάγχνοισιν ἑὸν ξίφος.

The subject is Aelius, a centurion. How are we to con-
strue line 4? As it is, it can only mean 'he saw his end
clearly coming for the purpose of his displaying a peculiar
act of bravery'; even then there is no main sentence in the
whole epigram, unless we put a full stop at ἰδίην. A simple
remedy would be to read ἐμφανίσας with Harberton, with
a comma after εἶδεν, and πῆξαθ᾽, i.e. 'when he saw his end,
displaying a peculiar act of courage, he drove his sword into
his heart.'

A. P. vii. 234, 1. [Philippus. On Aelius.]

Αἴλιος ὁ θρασύχειρ ἄργους πρόμος.

ἄργους πρόμος = στρατιῆς πρόμος of vii. 233. 1 above. We
should read ἀρχὸς πρόμος = 'chief centurion.'

A. P. vii. 238.   [**Adaeus.**]

Ἠμαθίην ὃς πρῶτος ἐς Ἄρεα βῆσα Φίλιππος
  Αἰγαίην κεῖμαι βῶλον ἐφεσσάμενος,
ῥέξας οἷ᾽ οὔπω βασιλεὺς τὸ πρίν.   εἰ δέ τις αὐχεῖ
  μεῖζον ἐμεῦ, καὶ τοῦθ᾽ αἵματος ἡμετέρου.

For καὶ τοῦθ᾽ read perhaps τεκνοῦθ᾽ (=τεκνοῦται), 'he is
born of my blood.'   τ and κ have changed places.

A. P. vii. 243. 5.   [**Lollius Bassus.**]

ἢν δ᾽ ἐσορῇς ἐπ᾽ ἐμεῖο βοόστρυχον εἰκόνα θήρης
  ἔννεπε τοῦ ταγοῦ μνῆμα Λεωνίδεω.

For βοόστρυχον read βαθύτριχος.   The word is used of a
lion by Oppian.   The corruption has arisen through the
absence of the cross-stroke of the θ.

A. P. vii. 273. 5, 6.   [**Leonidas.   A drowned man speaks.**]

κἀγὼ μὲν πόντῳ δινεύμενος ἰχθύσι κύρμα
  οἴχευμαι.

For οἴχευμαι we might read εἴλυμαι.   The word is used
in *Od.* 5. 403, and is found also of the slow movement of
a shoal of fish.   (See L. and S., εἰλύω.)

A. P. vii. 277.   [**Callimachus.   On a drowned body.**]

τίς ξένος, ὦ ναυηγέ; Λεόντιχος ἐνθάδε νεκρὸν
  εὖρεν ἐπ᾽ αἰγιαλούς, χῶσε δὲ τῷδε τάφῳ
δακρύσας ἐπίκηρον ἐὸν βίον· οὐδὲ γὰρ αὐτὸς
  ἥσυχος, αἰθυίῃ δ᾽ ἶσα θαλασσοπορεῖ.

The whole epigram is addressed to the corpse.   In lines 2
and 3 the second person is essential.   We obtain the required
meaning by reading εὖρέ σ᾽ in line 2 and interpreting ἐόν as
equivalent to σόν (cf. vii. 104. 4).

A. P. vii. 292.   [Theon.]

Ἀλκύσσιν, Ληναῖε, μέλεις τάχα· κωφὰ δὲ μήτηρ
μύρεθ' ὑπὲρ κρυεροῦ μυρομένη σε τάφον.

We can read δύρεθ' or δυρομένη at will.   Yet, how can a
mother wail over the tomb of a man drowned at sea? ὑπέρ
cannot mean 'because of.'   It is easy to correct to ἄτερ =
'without the *chilly* funeral-rites'; cf. vii. 404. 3 for a
parallel sentiment.

A. P. vii. 302.   [Simonides.]

τῶν αὐτοῦ τις ἔκαστος ἀπολλυμένων ἀνιᾶται·
Νικόδικον δὲ φίλοι καὶ πόλις ἥδε πολή.

A later hand has altered the last word to πολλή.   Pl.
emended to κλάει.   May we not have here another epigram
on the victims of the Persian wars?   If so, it is easy to read
Νικοδίκου with Πύλαι.   'But when N. died, his friends and
this city Thermopylae mourned.'

A. P. vii. 318.   [Callimachus.   Timon speaks.]

Μὴ χαίρειν εἴπῃς με, κακὸν κέαρ, ἀλλὰ πάρελθε·
ἶσον ἐμοὶ χαίρειν ἐστὶ τὸ μὴ σὲ γελᾶν.

We should read ἐστὶ τὸ μή τε χολᾶν = 'whether you give
greetings or not equally moves my wrath.'

A. P. vii. 323.

Εἶς δύ' ἀδελφειοὺς ἐπέχει τάφος· ἐν γὰρ ἐπέσχον
ἦμαρ καὶ γενεῆς οἱ δύο καὶ θανάτου.

ἐπέσχον is due to ἐπέχει.   We may read ἔχεσκον.

A. P. vii. 325. [To Sardanapalus.]

> τόσσ᾽ ἔχω, ὅσσ᾽ ἔφαγόν τε καὶ ἔπιον καὶ μετ᾽
> ἐρώτων
> τέρπν᾽ ἐδάην· τὰ δὲ πολλὰ καὶ ὄλβια πάντα
> λέλειπται.

ἔπιον is the reading of Pand. Eustathius. Clement of Alexandria gives the remarkable variant καὶ ἀφύβρισα, as the parody by Crates in the next epigram has ἐφρόντισα.

Cicero rendered *quod edi bibi mecum habeo.* It is clear that something with the same meaning as ἔπιον is genuine. Is not the true reading ἔσπων='I drained' (see L. and S., σπάω, III.)? Cf. A. P. vii. 104, ἄκρητον ἀφειδῶς | ἔσπασας. The familiar confusion of σ and ι would produce εἴπων, which was altered to ἔπιον by a scribe who grasped the meaning without understanding the word.

A. P. vii. 330. 3, 4.

> σύν τε γυναικὶ Καληποδίῃ τεῦξεν τόδε σῆμα
> ὡς ἵνα τὴν στοργὴν κὴν φθιμένοισιν ἔχοι.

It is just possible to read ὡς ἵνα, with a comma at σῆμα= 'that by so doing.'

But an easy change would be :

ὡς συνετὴν στοργήν. Cf. Cougny, ii. 685. 1, τὴν συνετὴν ἄλοχον Διονύσιαν.

A. P. vii. 339. 7, 8.

> λοιπόν μοι τὸ κύπελλον ἀποστίλβωσον, ἑταῖρε,
> καὶ λύπης ὀδύνην τὸν Βρόμιον πάρεχε.

But for Pl.'s remarkable variant, καὶ λύπης λήθην, we might perhaps emend to κὰν λύπαις ἀδινόν, κ.τ.λ. It seems more likely that ὀδύνην conceals some word taking a genitive. Might we not read ἀδαῆ? [The word occurs A. P. xii. 103. 2, c. gen.] Soph. *Phil.* 827, reads: ὕπν᾽ ὀδύνης ἀδαής, a strangely parallel phrase.

A. P. vii. 365. 1, 2.   [Zonas.]

Ἀίδη ὃς ταύτης καλαμώδεος ὕδατι λίμνης
    κωπεύεις νεκύων βᾶριν ἑλὼν ὀδύνην.

It is just possible to construe the MS. reading by altering to ἑλῶν, gen. pl. of ἕλος, 'the barge, the woe of the marshes'; cf. δαιτὸς ἀνίη, Od. 17. 446.

A. P. vii. 382. 5, 6.   [Philippus.   A drowned man speaks.]

ἢ τύμβευε κενοῦσα καθ' ὕδατος ἢ παραδοῦσα
    γαίῃ τὸν κείνης μηκέτι κλέπτε νέκυν.

The poet addresses θάλασσα, the subject of τύμβευε. κενοῦσα makes no satisfactory sense. Hecker suggested κανοῦσα. It is highly probable that the author wrote κομοῦσα, which secures a natural construction for καθ' ὕδατος and a balance with παραδοῦσα, 'either bury me by *conveying* me beneath the waves or *hand me over.*'

A. P. vii. 384. 5, 6.
    [Marcus Argentarius.   Of Aristomache.]

εἶπε, τάδε, μίνωϊ· πάλαι, φέρε κάλπιν ἐλαφρὴν
    οἴσω κυάνεον τοὐξ Ἀχέροντος ὕδωρ·

Aristomache, a drunkard, is the subject of εἶπε. Jacobs read : "Ὦ Μινοῖ, πῆλαι, φέρε." But πῆλαι cannot = 'assign by lot'; even so, why should Minos *allot*?

Her words probably begin with φέρε. We should read then :

εἶπε τάδ' εἰ Μίνων φηλοῖ· '' Φέρε κάλπιν ἐλαφρήν·''

'She said, on the chance of cheating Minos, "Give me a light pitcher."' This reading is confirmed by lines 7-8, τοῦτο δ' ἔλεξε | ψευδές.

A. P. vii. 393. 5, 6.   [Diocles.   A drowned man speaks.]

χέρσωι δ' ἐπ' ἐκβαίνει ἐμεῦ χάριν ὕδατι θυμός,
πάρκειμαι σταθερῇ μίμνεμεν ὡς ἄταφος.

In line 5 εἰ is needed, as Harberton saw, reading :

χέρσον δ' εἰ 'πεκβῆναι.

A slight improvement would be χέρσῳ δ' εἰ 'πεμβῆναι, which supplies a construction to χέρσῳ. In the last line a transposition of two letters gives us καρποῦμαι (with ὥς). (ὥς, Reiske), 'I gain by remaining thus unburied.'

A. P. vii. 407. 8, 9.   [Dioscorides.   On Sappho.]

πάντη, πότνια, χαῖρε θεοῖς γὰρ ἴσας ἀοιδάς
ἀθανάτας ἔχομεν νῦν ἔτι θυγατέρας.

This original reading was corrected by a later hand to θεοῖς ἴσας γὰρ ἀοιδάς.

The run of the words and the position of γάρ make it certain that a semicolon should be placed before the word preceding γάρ. Reiske read χαῖρε· θεοῖς ἴσα σᾶς γὰρ ἀοιδάς. This reading leaves θυγατέρας vague : 'daughters of whom or what'? An easy improvement would be :

χαῖρε θεοῖς ἴσα· σᾶς γὰρ ἀοιδᾶς, κ.τ.λ.

'Reverence to thee as to the gods : for even yet we have the immortal daughters of thy *art of song*'; cf. c. ii. 383 1, ἀοιδά. L. and S. say that 'art of song' is the primary meaning of ἀοιδή. Pindar called his Odes Μοισᾶν θυγατέρες, as Shakespeare called his 'the first heir of his invention.'

A. P. vii. 408. 3, 4.   [Leonidas.   On Hipponax.]

ἄρτι γὰρ Ἱππώνακτος ὁ καὶ τοκέων εἶα βαύξας
ἄρτι κεκοίμηται θυμὸς ἐν ἡσυχίῃ.

Before we can accept τοκέων we need another example of βαύζω with a genitive ; Planudes has ἔο β. In the preceding

couplet Hipponax is called a wasp; in this he is said to *bark*:
do we not need some word to tone down the violent transi-
tion from one idea to another? In vii. 79 we saw there was
good reason for calling Heracleitus a dog; may not the same
reason hold in this precisely similar context? A minimum
of change would enable us to read: ὁ χᾶτε κύων ἐὰ βαύξας=
'who, like a dog, barked his own peculiar bark'; *i.e.* the
scazon, Hipponax's own creation. For ἅτε, cf. A. P., ix.
300. 3; πρηὼν ἅτε, x. 23. 5.

A. P. vii. 410. 1-4. [Dioscorides. On Thespis.]

Θέσπις ὅδε, τραγικὴν ὃς ἀνέπλασα πρῶτος ἀοιδὴν
    κωμήταις νεαρὰς καινοτομῶν χάριτας
Βάκχος ὅτετριτθὺν κατάγοι χορόν, ᾧ τράγος ἄθλων
    χὤττικὸς ἦν σύκων ἄρριχος ἆθλον ἔτι.

For the MS. of line 3 we may read ὅτε δρηστῶν, 'the
chorus of labourers.' Cf. ix. 403, λάτριν χορειάν = 'the dance
of the labourers in the vineyard.' δρῆστις appears in A. P.
xii. 73. In vii. 411, 1, 2, Dioscorides calls Thespis' work
" ἀγροιῶτιν ἂν ὕλην | παίγνια καὶ κῶμοι."

A. P. vii. 411. 3-6. [Dioscorides. On Æschylus.]

Αἰσχύλος ἐξύψωσεν, ὁ μὴ σμιλευτὰ χαράξας
    γράμματα, χειμάρρῳ δ᾽ οἷα καταρδόμενα
καὶ τὰ κατὰ σκηνὴν μετεκαίνισεν· ὦ στόμα πάντων
    δέξιον ἀρχαίων ἦσθα τις ἡμιθέων.

The language of Aeschylus impresses the author, who **tries**
to copy this 'mighty-mouthed inventor of harmonies.' The
editors quote parallels proving that στόμα and ἀρχαίων
ἡμιθέων are probably genuine. The real difficulty lies in
the words ἦσθά τις, for Aeschylus could hardly be called
a demi-god. An easy correction would produce Ἀτθίδος
(cf. vii. 410. 4, above χὤττικός): 'O thou gifted mouthpiece
of all the ancient demi-gods of Attica (or "of Attic speech").'

A. P. vii. 413. 7, 8. [Antipater. Hipparchia, a female Cynic.]

ἄμμι δὲ Μαιναλίας κάρρων ἀμιν ᾽Αταλάντης
τόσσον, ὅσον σοφία κρέσσον ὀρειδρομίας.

May not the reading be κάρρω ναὶ μὰν ᾽A., 'a better life in very sooth'? Cf. xii. 256. 5.

A. P. vii. 436. [Hegemon.]

εἴποι τις παρὰ τύμβον ἰὼν ἀγέλαστος ὁδίτας
τοῦτ᾽ ἔπος· "᾽Ογδώκοντ᾽ ἐνθάδε μυριάδας
Σπάρτας χίλιοι ἄνδρες ἐπεσχον αἶ ματὸ Περσῶν
καὶ θάνον ἀστρεπτεί· Δώριος αὖ μελέτα."

In line 3 λήματι, suggested by Schaefer, is accepted by most editors. May we not read νᾶμα τὸ Περσῶν? The corruption may easily have arisen by haplography or by the similarity of N and AI. 'A stream of men' is a common Greek idea.

A. P. vii. 447. [Callimachus.]

Σύντομος ἦν ὁ ξεῖνος, ὃ καὶ στίχος· οὐ μακρὰ λέξω·
" Θῆρις ᾽Αρισταίου Κρής, ἐπ᾽ ἐμοὶ δολιχός."

The editors' suggestions here are truly astonishing. C. wrote ἐπ᾽ ἐμοῦ δ᾽ ὀλίγος='he took after me; he was short.'

A. P. vii. 452. [Leonidas.]

Μνήμης Εὐβούλοιο σαόφρονος, ὦ παριόντες,
πίνωμεν· κοινὸς πᾶσι λιμὴν ᾽Αίδας.

Μνήμης is a genitive of adjuration. 'By the memory of.'

A. P. vii: 457.   [Ariston.]

Ἀμπελὶς ἡ φιλάκρητος, ἐπὶ σκίπωνος ὁδηγοῦ
  ἤδη τὸ σφαλερὸν γῆρας ἐρειδομένη
λαθριδίη Βάκχοιο νεοθλιβὲς ἠδ᾽ ἀπὸ ληνοῦ
  πῶμα Κυκλωπείην πλησαμένη Κύλικα.
πρὶν δ᾽ ἀρύσαι μογερὰν ἔκαμεν χέρα· γραῦς δὲ παλαιὴ
  ὡς ναῦς, ὑποβρύχιος ζωρὸν ἔδυ πέλαγος.

From line 5 (πρὶν δ᾽ ἀρύσαι) it is clear that some verb is necessary in line 3 to express **attempted** action. We should read ἤλδετο, 'she *desired* a draught.' For ὡς ναῦς θυννίς will make sense, and is practically identical with the MS. ω = θ, ϛ = ν, α = ν.

A. P. vii. 472. 9-12.   [Leonidas.   Life is vain.]

ὦνερ, ἴδ᾽ ὡς ἀχρεῖον, ἐπεὶ περὶ νήματος ἄκρον
  εὐλὴ ἀκέρκισιον λῶπος ἐφεζομένη
οἷον τὸ ψαλαθρῖον ἀπεψιλωμένον οἷον
  πολλὸν ἀραχναίου στυγνότερον σκελετοῦ.

In line 11 the ' worm in our bed of life ' is compared with another creature which destroys a similar thing. θρῖον is then sound. With a comma at the end of line 10 we may read:

οἷόν τ᾽ ἲῳ ἀνὰ θρὶψ ἀπεψιλωμένον ὄζου,

(cf. ix. 336. 3, πειω for πε(ῷ) = 'and it is like a worm settling on the leaf of a shoot which it has stripped far more unsightly than the spider's web.'

A. P. vii. 481. 3, 4.   [Philetas.]

Χὰ μικκὰ τάδε πατρὶ λέγει πάλιν· "Ἴσχεο λύπης
Θειόδοτε· θνατοὶ πολλὰ δυστυχέες."

We should read πολλὰ δέ in a maxim, cf. vii. 519. 1 :

Δαίμονα τίς δ᾽ εὖ οἶδε τὸν αὔριον.

A. P. vii. 484. 3, 4.   [Dioscorides.]

ἡ μὲν ἀρίστη οὖσα καὶ εὔτεκνος οὐχ ὑπὸ παίδων
ὀθνείαις δ᾽ ἐτάφη χερσὶ θανοῦσα Βιώ.

The first word is ἠμέν, followed by καί='both . . . and.'
But the author intends a *double* contrast: though she had
many children, she was not buried by them : stranger hands
laid her to rest, though she was *a citizen*.   Hence, we may
emend to

ἠμὲν ἄρ᾽ ἀστὴ ἐοῦσα

and give ἄρα its full meaning, 'after all.'

**A. P. vii. 485. 5, 6.   [Dioscorides.   On Aleximenes the
flute-player.]**

The poet bids his hearers, wild Thyiads, cast flowers on
the tomb of the dead flute-player near the Strymonian city :

ἦ γλυκερὰ πνεύσαντος ἐφ᾽ ἡμετέροισιν ἀδάπταις
πολλάκι πρὸς μαλακοὺς τοῦδ᾽ ἐχόρευε νόμους.

ἀδάπταις hints at a word for some festival or musical
instrument or song peculiar to the Thracians.   That word
is κολάβροις, see L. and S., 'a song accompanying the *wild
Thracian* dance.'   ἐφ᾽='on the occasion of.'   The corruption
is due to the substitution of δ for λ, of π for β, and τ for ρ,
all common errors in MSS.

A. P. vii. 488. 3, 4.   [Mnasalcas.]

μάτρι δὲ δάκρυα σᾷ καταλείπεται, ἅ σ᾽ ἐπὶ τύμβῳ
πολλάκι κεκλιμένα κωκύει ἐκ κεφαλῆς.

Should we not read ᾗ κε πέλῃς = 'wherever thou art'?

A. P. vii. 513. 3, 4.   [Simonides.]

"Ὦ Τιμηνορίδη, παιδὸς φίλου οὔποτε λήσῃ
οὔτ᾽ ἀρετὴν ποθέων οὔτε σαοφροσύνην."

The sentiment is not very convincing; we should read:
οὔποτ᾽ ὀνήσῃ = 'thou shalt have no joy of thy son.'   Cf. vii.
516. 2, ὄναιντο βίου (Simonides).

A. P. vii. 541. 5, 6.   [Damagetis.]

ναὶ μὴν ἀλλαρετή σε διακριδὸν Ἆλις ἀείδει.

We should read ἀλλ᾽ ἐρατή σε.

A. P. vii. 629. 3, 4.   [Antipater.]

νηλέες, οἳ τὸν ἄριστον ἀπώλεσαν οὐδὲ ἕν αἴδου
    δόντες.   τοιοῦτοι πολλάκι Κεκροπίδαι.

The true reading must be:

ἀπώλεσαν, οὐ δέον, Ἅιδῃ | δόντες.

A. P. vii. 636.   [Crinagoras.]

Ποιμὴν ὦ μάκαρ, εἴθε κατ᾽ οὔρεος ἐπροβάτευον   l. 1
    ἢ πι μικρῇ βάψαι νήοχα πηδάλια   l. 4
ἅλμη.

Editors interpret ἤ, line 4, = 'rather than.'   Emperius
ingeniously read ἤ με πικρῇ.   It is enough to read: εὖτ᾽ ἔμ᾽
ἔχρη = 'when I was obliged.'

From the *Anthologia Lyrica*.

Solon 23.   [Plutarch.   Amat. 5.]

ἔσθ᾽ ἥβης ἐρατοῖσιν ἐπ᾽ ἄνθεσι παιδοφιλήσῃ
μηρῶν ἱμείρων καὶ γλυκεροῦ στόματος.

There is no construction at all in these two lines.   Plutarch has just said he must use Solon's authority, who is an expert, τοῦ ἐρωτικοῦ ἀνδρός, continuing as above.

All difficulties disappear if we read ὅς θ᾽, instead of ἔσθ᾽. The use of τε and the subjunctive is idiomatic, = 'anyone who.'

A. P. vii. 640. 3, 4.   [Antipater.]

νῆα γὰρ ἀπλοΐη πεπεδημένου ἔφθασε ναύταις
λῃστέων ταχινὴ δίκροτος ἐσσυμένη.

We should read ἔφθασεν ἰθύς, construing the last word with ἐσσυμένη as in Pl. xvi. 584 = 'a swift pirate ship, darting towards it, caught the vessel.'

A. P. vii. 651.   [Euphorion.]

οὐχο τρηχὺς σελι θαῖος ἐπ᾽ ὀστέα κεῖνα καλύπτει
οὐδ᾽ ἡ κυάνεον γράμμα λαβοῦσα πέτρη· . . .
ἀντὶ δ᾽ ἐγὼ ξενίης Πολυμήδεος ἡ κεινὴ χθὼν   4
ὠγκώθην Δρυόπων διψάσιν ἐν βοτάναις.

In line 5 Πολυμήδεος should be construed with κεινή = 'devoid of Polymedes,' as vii. 652. 7 (κενὸν τέκνον) proves. Editors read Τρηχίς in line 1, coining λιθαῖος or λιθιαῖος. The real difficulty is the presence of the two letters χο. Should we not read : οὐκ ἀτρεκῶς Ἐλαταιίς = 'it is not true that the Elatean land covers thy bones.'   For Ἐλαταιίς, cf. Πλαταιίς in the famous passage.—Thuc. 3. 58.

A. P. vii. 652. 7, 8. [Leonidas.]

Τιμάρης δὲ κενὸν τέκνου κεκλαυμένον ἀθρῶν
  τύμβον δακρύει παῖδα Τελευταγόρην.

Read in line 7, κεκολαμμένον (cf. vii. 651. 2 above).

A. P. vii. 665. 3, 4. [Leonidas.]

ὤλεσε καὶ Πρόμαχον πνοιὴ μία, κῦμα δὲ ναύτας
  ἀθρόον ἐς κοίλην ἐστυφέλιξεν ἅλα.

Read κῦμα δ᾽ ἅμ᾽ αὐτῇ. αὐτά was the original.

A. P. vii. 707. 7-10. [Dioscorides. Sositheus' reform
of tragedy.]

καὶ πάλιν εἰσώρμησα τὸν ἄρσενα Δωρίδι Μούσῃ
  ῥυθμόν, πρός τ᾽ αὐδὴν ἑλκόμενος μεγάλην
ἑπτά δέ μοι ἔρσων τύπος οὐ χερὶ καινοτομηθεὶς
  τῇ φιλοκινδύνῳ φροντίδι Σωσιθέου.

μοι is a later correction, probably from βοι. What is
the revolution Sositheus effected ? He restored something
instead of mimic action, as is clear from χερί. For ἔρσων we
need a word to explain αὐδήν : such is clearly ῥήσεων. For
ἑπτά δέ we can easily read εἶπετ᾽, the cross-bar of π having
been prolonged too far to the left, so as to include ι. The
original reading βοι enables us to read ἔπει. The original
verse then was :

εἶπετ᾽ ἔπει ῥήσεων τύπος, οὐ χερί, καινοτομηθείς,
  κ.τ.λ.

' The cast of the speeches followed the theme of the tragedy,
not the mimic's hand,' *i.e.* the tragedy reintroduced *speeches*
which stuck to the argument of the plays, while mimi-
cry completely disappeared. In fact, Sositheus restored
Sophocles' art to the stage.

D

A. P. vii. 712. 5-8. [Erinna. Baucis dying on her bridal day.]

ὡς τὰν παῖδ᾽ Ὑμέναιος ἐφ αἷς ἥδετο πεύκαις
    τᾶν δ᾽ ἐπὶ καδεστὰς ἔφλεγε πυρκαϊᾶς.

ὡς depends on a preceding ἀγγελέοντι. The kinsman of the girl lit her pyre from her marriage torches. We should read then :

ὡς τὰν παῖδ᾽, Ὑμέναιος ἐφ αἷς ἀνδαίετο πεύκαις,
    τᾶνδ᾽ ἄπο καδεστὰς ἔφλεγε πυρκαϊᾷ.

'That her kinsman burnt her body on the pyre by the very torches with which Hymenaeus had been kindled.'

A. P. vii. 718. [Nossis.]

Ὦ ξεῖν᾽, εἴ τύ γε πλεῖς ποτὶ καλλίχορον Μυτιλήνην
    τὰν Σαπφοῦς χαρίτων ἄνθος ἐναυσόμενος
εἰπεῖν ὡς Μούσαισι φίλα τῆναι τε λόκρισσα
    τίκτειν ἴσαις δ᾽ ὅτι μοι τοὔνομαι Νόσσις· ἴθι.

In line 2 a copy has ἐνοψόμενος. Should we not read ἀμειψόμενος (= 'going to') ? In the next lines we should perhaps read :

εἰπεῖν, ὡς Μούσαισι φίλα τ᾽ ἦν ᾇ τε Λόκρισσα
    τίκτον ἴσ᾽ αἷς. τόδ᾽ ἐμοὶ τοὔνομα· Νοσσις· ἴθι.

'Say that I was dear to the Muses, and, as far as a Locrian woman could, I produced things equal to hers. My name is Nossis.'

A. P. vii. 719. [Leonidas of Tarentum.]

Τελλῆνος ὅδε τύμβος· ἔχω δ᾽ ὑποβωλέω πρέσβυν
    τῆνον τὸν πρᾶτον γνόντα γελοιομελεῖν.

Read : ἔχω δ᾽ ἀποφώλια πρέσβυν = 'who first made silly ridiculous songs.'

A. P. vii. 721.   [Chaeremon.]

Τοῖς ἄργει παρθεν ἶσαι χέρες ἴσα δὲ τεύχη
συμβάλομεν· Θυρέαι δ᾽ ἦσαν ἄεθλα δορός.

Pl. read τοῖς ἀργείοις ἶσαι, marking a lacuna between the
last two words.   Most editors emend to some form of
Σπάρτη.   All that is necessary is to emphasise the equality
of numbers on both sides.   This can be done by reading:
Τοῖς Ἄργει παρέην ἶσαι χέρες = 'Argos had an equal number:
we contributed an equal company.'   The sentences are
laconic in point and brevity.   For the singular verb with
a plural subject, see L. and S. εἰμί, A. 5.

A. P. vii. 724. 1, 2.   [Anyte.]

ἥβα μέν σε πρόαρχε ἐσαν παίδων ἄτε ματρὸς
Φειδία ἐν δνοφερῷ πένθει ἔθου φθίμενος.

The chief difficulties here are εσαν and φειδία.   Editors
alter ματρός to πατρός.   May we not read

ἦ βάλλεν σε, Πρόαρχε, ὅσαν, παῖ· δῶμα τὸ ματρὸς
παιδία δ᾽ ἐν δνοφερῷ πένθει ἔθου φθίμενος.

'Alack, what a blow was here, Proarchus my son!   Thou
hast plunged thy mother's house and its little ones in grief
by thy death.'   ὅσαν agrees with πληγήν, which is often
omitted with verbs of striking.   τις is idiomatically omitted.

A. P. vii. 733.   [Diotimus.]

αἰνόμινοι δύο γρῆες ὁμήλικες ἦμεν, Ἀναξὼ
καὶ Κληνώ, δίδυμοι παῖδες Ἐπικράτεος
Κληνὼ μὲν χαρίτων ἱερή, Δήμητρι δ᾽ Ἀναξὼ
ἐν ζωῇ προπολεῦσ᾽· ἐννέα δ᾽ ἠελίων

ὀγδωκονταέτεις ἐπιλείπομεν ἐς τόδ᾽ ἱκέσθαι   5
    τῆς μοίρης· ἐτέων δ᾽ οὐ φθόνος ἰσοσίη.
καὶ πόσιας καὶ τέκνα φιλήσαμεν· αἱ δὲ παλαιαὶ
    πρῶθ᾽ ἡμεῖς ᾽Αΐδην πρηῢν ἀνιάμεθα.

In line 6 we should certainly read ἱστορίη. 'We do not mind if our age is found out.' As a lady's years are her own closest secret, the piece should begin with those from whom these two were most anxious to conceal their ages—men. Read then: δαιμόνιοι = 'good sirs.' The word frequently begins an epigram.

In the last line the idea is clearly that 'in death they were not divided': we should read ἅμ᾽ ἱέμεθα. What, however, is πρῶθ᾽ ἡμεῖς? Should we not read: πορθμῆ᾽ εἰς ᾽Αΐδην = 'to Death the Ferryman'?

A. P. vii. 734. 1, 2.   [A dialogue.]

ἦ ξεν ὃ λατι τυτει δεστι τί γάρ νέκυς ὦ ποτι παίδων
    τῶν ἀγαθῶν ἡ δ᾽ ἦν ᾽Αρχιγέρων ὁ γέρων.

The last two lines are evidently the words of the second speaker. How should we break up the first two? The author probably wrote:

(a) ἦ ξένε, μή τυ— (β) τί δ᾽ ἔστι; (a) τί γάρ; νέκυς, ᾧ
    ποτὶ παίδων τῶν ἀγαθῶν | ὧδ᾽ ἦν, ᾽Αρχιγέρων ὁ γέρων.

'(a) Stranger, please don't— (b) Why, what's the matter ?
    (a) Matter? he is dead, who had all those good
    things from his lads, old Archigeron.'

The construction of ἀγαθῶν is the main difficulty. It is fixed quite clearly by ὄλβια in line 3: the sons were wealthy. ἀγαθῶν then must be neuter plural, and it is in dependence on ὧδε = 'this much of blessings.'

In line 1 λατι can be easily explained as a corruption of μή.

A. P. vii. 745. 1, 2.   [Antipater.]

Ἴβυκε, λῃσταί σε κατέκτανον ἔκ ποτε νήσου
βάντ' ἐς ἐρημαίην ἄστιβον ἠιόνα.

This is perhaps the sole authority for the death of Ibycus.
He was killed in a locality from which cranes could fly to
Corinth : this fact makes it clear that the 'desolate strand'
must have been somewhere on the coast of Greece, not on an
island.   Near Corinth is a very lofty range of mountains
called Onaius.   The poet then wrote ἔκ ποτ' Ὀναίου.   The
corruption is due simply to the interchange of ι and σ.

A. P. vii. 748. 7, 8.   [Antipater of Sidon.]

δᾶμος ἀεὶ μακαριστὸς ὃσ ἄστεσιν ἡρακλείης
οὐρανίων   εὐρυάλων.

A later hand filled up the lacuna, adding νεφέων τεῦξεν ἐπ'
at the same time altering to ἡρακλῆος.   Read perhaps :

ὃς ἔστασεν Ἡρακλείας
οὐρανίαν λοφιῶν τύρσιν ἐπ' εὐρυάλων.

(For λοφιά, cf. ix. 249, for τύρσις, A. Pl. 279)='who set up
the lofty tower on the broad hill-crests of Heracleia.'

A. P. ix. 26. 9-10.   [Antipater of Thessalonica.]

ἐννέα μὲν Μούσας μέγας Οὐρανός, ἐννέα δ' αὐτὰς
Γαῖα τέκεν, θνατοῖς ἄφθιτον εὐφροσύναν.

αὐτὰς vaguely refers to the nine poetesses named in the
first eight lines.   ταύτας is impossible, as δέ is needed to
balance μέν.   We should read : ἄντην='to rival them.'

A. P. ix. 32. 3 ff.   [A ship swept from her moorings.]

<div align="center">

τὸ δ' ἄγριον ἐπλήμυρεν

χεῦμα, καὶ ἐκ σταθερῶν ἥρπασεν ἠιόνων

ὁλκάδα τὰν δειλείαν ἀεὶ κλόνος.

</div>

Pl. reads τῇ δειλαῖος. ix. 41. 3 is a close parallel, ἐπὶ κλόνον ἤλασε. As δειλαῖος may have only two terminations, we can read (cf. vi. 9. 3) τὰν δειλαῖον ἀνὰ κλόνον.

A. P. ix. 39. 4.   [Musicius.   The Muses to Aphrodite.]

<div align="center">

ἡμῖν δ' οὐ πέταται τοῦτο τὸ παιδάριον.

</div>

A simple correction would be οὐχ ἕπεται.

A. P. ix. 46. 3, 4.   [Antipater of Macedon.]

<div align="center">

τίκτε γὰρ εὐθὺς ἄελπτα μετ' οὐ πολύ.

</div>

εὐθὺς should be construed with ἄελπτα = 'quite unexpectedly.'

A. P. ix. 58. 5-8.   [Antipater.   The nine wonders.]

<div align="center">

ἀλλ' ὅτ' ἐσεῖδον

Ἀρτέμιδος νεφέων ἄχρι θέοντα δόμον

κεῖνα μὲν ἠμαύρωτο δὲ κ' ἦν ἴδε νόσφιν Ὀλύμπου

Ἅλιος οὐδέν πω τοῖον ἐπηυγάσατο.

</div>

The author wrote ὀοκήματα = 'they perished like dreams,' and νόσφι δ'.

A. P. ix. 64. 3, 4.   [Asclepiades or Archias.   Hesiod and the Muses.]

καὶ σοὶ καλλιπέτηλον ἐρυσσάμεναι περι πᾶσαι
ὤρεξαν δάφνας ἱερὸν ἀκρεμόνα.

ἐρυσσάμεναι is meaningless. Should we not read: ἐρεψέ-
μεναι = 'to crown thee'? The word has excellent authority.
The corruption is easily explained by either similarity of
pronunciation (e.g. Psapho, Sappho), or by the common
substitution of υ for π.

A. P. ix. 101. 3-5.   [Alpheus of Mitylene.]

οἵην καὶ σέ, τάλαινα, παρερχόμενός γε Μυκήνην
    ἔγνων αἰπολίου παντὸς ἐρημοτέρην
αἰπολικὸν μήνυμα.

αἰπολίου has been corrupted by αἰπύτεραι in line 2 and
αἰπολικόν in line 5. What is the type of desolation ? The
sands of the sea shore suggest themselves most readily
(cf. ix. 284. 4). The true reading then will be αἰγιαλοῦ,
π being written for γι.

A. P. ix. 134. 7.   [Hope and Fortune.]

παίζοιτε ἴετε θέλοιτε ὅσους ἐμεῦ ὕστερον ὄντας.

Pl. reads παίζοιτε στροφέοιτε. How has this variant arisen ?
Some word expressing torture must underlie θέλοιτε. Such
a word is θλᾶτε, which exactly = στροφέοιτε. The second
word is ἴετε (= slings and arrows of outrageous fortune)
without an accusative, as often (cf. L. and S. ι. 3. c.). As
παίζω rarely takes an accusative (L. and S. ιι. 2) ὅσους is
construed with θλᾶτε alone. Read :

παίζοιθ᾽, ἴετε, θλᾶτε ὅσους κ.τ.λ.

A. P. ix. 135. 2.   [An appendix to the preceding.]

ἔστι γὰρ ἀδρανέη.   τὸ δ᾽ ἐπὶ πλέον οὐδε πε λουσα.

τύχη is the subject.   If πέλουσα cannot stand, we should read ἐπέχουσα, used by Dem. of τύχη (L. and S. vi. 2) = 'predominate.'

A. P. ix. 139. 6.   [Claudian.   An old profligate dancing.]

τῆς μὲν ὑποκλέπτων πολιὴν τρίχα, γείτονα μοίρης·
ἠλεμάτοις ἀκτῖσι χαράσσεται ὄμματος αὐγή·
ψευδόμενον δ᾽ ἐρύθημα κατέγραφεν ἄχροος αἰδώς,
ἀγλαΐη στέψασα νόθη κεκαλυμμένα μῆλα.

The subject of the first two lines is μαχλάς ; in line 3 μέν has no δέ to balance it, while ὑποκλέπτων is nom. pendens. Accordingly, editors think something has dropped out before line 3, or read κτείς ; the latter, however, still leaves the nom. pendens, and it is not easy to see how a comb can conceal grey hairs.

The author is probably copying Lucian, who alone uses καταγράφω exactly as here = 'to paint.'   A wig would be the only thing that can cover the hair properly.   We may read then τῆς φενάκη, one of Lucian's words (μ=φ, π=κ, as often).   κλέπτων then becomes κλέπτεν.

In the last two lines it is hard to see how αἰδώς can be the subject of κατέγραφεν and agree with στέψασα.   The subject must be the woman herself, who is ἄχροος, of a bad complexion.   For αἰδώς we should read εἴδους (cf. L. and S. εἶδος, 2, εἴδεα εὔχροα), construed either with ἐρύθημα = 'a false blush on her face,' or, more idiomatically, with ἄχροος = 'she has no colour on her face.'   Cf. ἄχαλκος ἀσπίδων.

A. P. ix. 142. 2.   [To Pan in a grotto.]

ὃς πέτρινον τόνδε κέκευθε δόμον.

This line, like the others, should contain a reference to water. We should read ὄχετευσε = 'made a channel of water into it.'

A. P. ix 143. 3, 4.   [Antipater.   To a statue of Aphrodite.]

πόντῳ γὰρ ἐπὶ πλατὺ δειμαίνοντι

χαίρω, καὶ ναύταις εἰς ἐμὲ σωζομένοις.

As the author uses the phrase πλατὺ πόντου in ix. 407. 1, we should read πόντου here also, the construction being: χαίρω ἐπὶ δειμαίνοντι πλατὺ πόντου καὶ ναύταις = 'I rejoice in him that fears the broad sea and in the sailors who came safely to me.'

Editors who retain the text assume that δειμαίνοντι is intransitive, but cannot construe ἐπὶ πλατύ.

A. P. ix. 144. 3, 4.   [Anyte.   To a statue of Aphrodite.]

ὄφρα φίλον ναύτῃσι τελῇ πλόον ἀμφὶ δὲ πόντος

δειμαίνει, λιπαρὸν δερκόμενος ξόανον.

Aphrodite is the subj. of τελῇ, this because the sea, looking at her statue *lulls its terrors* δεῖμ' εὐνᾷ.

A. P. ix. 145.   [Diogenes meeting Croesus in Hades.]

εἶπεν' "'Εμοὶ καὶ νῦν πλείω τόπος· ὅσσα γὰρ εἶχον

πάντα φέρω σὺν ἐμοί· Κροῖσε, σὺ δ' οὐδὲν ἔχεις."

Pl. read πλείων = 'I have now more ample place.' But why should Diogenes give such a strange reason ? How

could he have more place unless he were stouter? Some
reference is necessary to what he claimed to have even when
he was alive, proving the claim when he was dead; other-
wise καὶ νῦν is pointless. He claimed that the wise possessed
more than a king, as is indicated in line 1 by σοφὸν γῆρας.
We should then read

$$\text{ἐμοὶ καὶ νῦν πλείω· σοφὸς ὅσσα γὰρ εἶχον κ.τ.λ.}$$

'Even now I have more : all I had as a wise man I bring
with me.' τ=σ, as often.

A. P. ix. 149. 1.   [Antipater.]

$$\text{Ἀριστείδης ὁ βοκέρριος.}$$

In ix. 255 he is simply πενιχρός. Should we not read
ἐπιχώριος='born and bred in the country'?

A. P. ix. 159. 3, 4.   [A man throwing a stone at a skull.]

$$\text{καὶ λίθον ἧκεν}$$
$$\text{κωφὸν μὲν δοκέων ἀλλὰ πνέοντα δίκης.}$$

We should read δοκέειν='in appearance,' to keep the
balance between κωφόν and πνέοντα. The stone rebounded
and blinded the man. The piece ends (lines 7-8):

$$\text{καὶ πάλιν εἰς ἀΐδην κωλάζετο· τὴν ἰδίην δὲ}$$
$$\text{ἔκλαυσεν χειρῶν εὔστοχον ἀφροσύνην.}$$

Pl. emended to ἐκολάζετο, which editors imagine to mean
' he was punished here, and will be punished in Hades.'
The key to the correct interpretation is perhaps in εὔστοχον
ἀφροσύνην. We may therefore emend to :

$$\text{καὶ βάλ' ἄνους Ἀΐδην κοὐχ ἄζετο·}$$

' The irreverent fool hit Hades, but rued his fool's aim.'

A. P. ix. 169. 5, 6. [Palladas. The uselessness of teaching.]

ἀλλ' ἵν' ἀφορπάζῃ Βρισηίδα πρὶν Ἀγαμέμνων
τὴν Ἑλένην δ' ὁ Πάρις πτωχὸς ἐγὼ γενόμην.

Palladas' scansion is certainly weak, but if he wrote πρίν, he deserved to be a poverty-stricken lecturer. He probably wrote Βρισηίδ' ἀβρήν.

A. P. ix. 174. 7, 8. [Palladas. A Schoolmaster's vexations.]

κλέπτει δ' ἐξ ὀλίγων μισθὸν καὶ χαλκὸν ἀμείβει
καὶ μόλιβον μίσγει καὶ τὸ ἔθος δέχεται.

The τροφός is the subject. A slight change gives καὶ τοῦ ἔθους δ' ἔχεται='he clings to his old tricks.' For δέ trajected, cf. ix. 173. 3, καὶ μετὰ δ' Οὐλομένην (Palladas). ἔθος cannot mean 'tip.'

A. P. ix. 177. 1, 2. [A Phrygian at Ajax' tomb.]

Αἴαντος παρὰ τύμβον ἀταρβήτοιο παραστὰς
Φρύξ ἐπέων κακῆς ἦρχεν ἐπεσβολίης.

If ἐπέων is retained, it must mean 'from Homer's epic'; better is ὀπεών='a Phrygian servant.' Is not κακίης the reading, balancing ἀταρβ. in line 1?='the taunt of cowardice.

A. P. ix. 181. [Palladas. To Fortune.]

ἀνεστράφησαν, ὡς ὁρῶ, τὰ πράγματα
καὶ τὴν Τύχην νῦν δυστυχοῦσαν εἴδομεν.

The first line is barbarous. The true reading is suggested by line 3 of the next epigram on the same subject : τὰ σὰ ῥεύματα, cf. x. 62, and is :

ἀναστρέφουσαν ὡς ῥόῳ τὰ πράγματα.

A. P. ix. 183. 3, 4. [Palladas. Fortune's temple a cook-shop.]

ἡ πρὶν ναὸν ἔχουσα καπηλεύεις μετὰ γῆρας
θερμοδότις μερόπων νῦν ἀναφαινομένη.

This is sheer nonsense. How can even Fortune keep a shop after old age? P. wrote μετὰ χρείας.

A. P. ix. 184. [To the Lyric Poets of Greece.]

After calling Pindar a 'sacred mouthpiece of the Muses,' Bacchylides 'an eloquent Siren,' and Sappho 'the Aeolian Graces,' the MS. proceeds (line 3): γράμμα τ' Ἀνακρείοντος, continuing with picturesque language about other poets. γράμμα is certainly used elsewhere in the *Anthology* to denote 'poetry,' but is here very weak. We should read χρῶμα = 'the rich tones of Anacreon.' Antipater uses the phrase μελῳδὸς χρώματος, A. Pl. 220. 5; χρῶμα, like χροιά, is the technical term for tone variety.

A. P. ix. 187. 1, 2. [To Menander.]

Αὐταί σοι στομάτεσσιν ἀνηρείψαντο μέλισσαι
ποικίλα Μουσάων ἄνθεα δρεψάμεναι.

ἀνηρείψαντο denotes 'violent seizure'; it is hard to construe στομάτεσσιν with it. An easy correction would be ἄνα ῥάψαντο = 'culled the flowers of the Muses on thy lips and linked them together.' L. and S. quote the verb with ἀοιδήν.

A. P. ix. 188. 5, 6. [On Plato.]

Σωκρατικῷ Σάμιον κεράσας μυκτῆρι φρόνημα
κάλλιστον σεμνῆς σῆμα διχοστασίης.

Read σχῆμα. In viii. 37. 4, P. has the same slip.

A. P. ix. 190. 1, 2.   [On Erinna.]

Λέσβιον Ἡρίννας τόδε κηρίον ἅ δυ τοι μικρὸν

ἀλλ' ὅλον ἐκ Μουσέων κιρνάμενον μέλιτι.

Pl. ἁδύ τι ; Eustathius ἁδὺ τό.   Some word is necessary
to carry on the idea contained in κηρίον and driven home
by μέλιτι.   ἅ χύτο μικρόν = 'she shed little, but all poetic
honey' should be read.

A. P. ix. 226. 1, 2.   [Zonas.]

Αἱ δ' ἄγετε ξουθαὶ σιμβληΐδες ἄκρα μέλισσαι

φέρβεσθ', ἢ θυμέων ῥικνὰ περικνίδια,

ἄκρα has no construction, unless it is an adverb, with a
harsh meaning, 'on the tops of something.'   A noun is
needed in apposition with five accusatives which follow in
lines 2-4.   We should read ἔργα = 'come and cull your
pasturages.'   L. and S. quote Theoc. 22. 42, φίλα ἔργα
μελίσσαις.   Cf. v. 240. 2.   v. 32 begins :

ποιεῖς πάντα, Μέλισσα, φιλανθέος ἔργα μελίσσης.

**A. P. ix. 227, 6, 7.   [Bianor.   An octopus drops on a
hare.]**

αὐτὰρ ὁ διοκηθεὶς κατακαίριος ἔμπεσε δειλῷ

πτωκὶ παχυ σχοίνω κεῖτο γὰρ ὑπναλέος.

In vi. 291. 7, 8, we have εὖ διὰ πυκνῶν | σχοίνων.   We
may read then :

πτωκὶ· πυκνῷ σχοίνῳ κεῖτο γὰρ ὑπναλέος.

A. P. ix. 230. 3. [Honestus. The ascent of Parnassus.]

οὕτως καὶ σοφίης πόνος ὄρθιος.

Read τόνος = 'course'; cf. L. and S. iii.

A. P. ix. 240. 5, 6. [Philippus. A goat saves a child from a ram.]

ἆρ' ἀποήρης

Ἡρακλέης βρεφέων ᾤκτισεν ἡλικίην ;

Editors imagine that Hera has something to do with Heracles' saving the child's life, because Hera tried to kill Heracles ! The author wrote ἐπίουρος = 'guardian.'

A. P. ix. 251. [Evenus. A worm devours books.]

Ἐχθίστη Μούσαις σελιδηφάγε, λωβήτειρα
  φωλὰς, ἀεὶ σοφίης κλέμματα φερβομένη,
τίπτε κελαινόχρως ἱεραῖς ψήφοισι λοχάζῃ
  σίλφη, τὴν φθονερὴν εἰκόνα πλαττομένη ;
φεῦγ' ἀπὸ Μουσάων, ἴθι τηλόσε, μηδ' ὅσον ὄψει
  βάσκανον ἐν ψήφῳ δόξαν ἐπεισαγάγῃ.

Editors interpret ψήφοις in line 3 as λόγοι, and in line 6 of 'a vote.' The word must mean the same in both lines. Μούσαις in line 1 and Μουσάων in line 5 prove it means 'poetry,' with ἱεραῖς = 'inspired.' What poet's name resembles ψῆφος ? Sappho's. We can read then in line 3:

ἱερᾶς Σαπφοῦς σὺ λοχάζῃ,

an effective chiasmus, 'you, a black thing, stain Sappho inspired ?' and in line 6, Σαπφοῖ = 'do not intrude your envious judgment in the case of Sappho.'

A. P. ix. 256.   [Antiphanes.]

ἥμισύ μευ ζώειν ἐδόκουν ἔτι, κεῖνο δ᾿ ἔφυσεν
  ἓν μόνον αἰπυτάτου μῆλον ἐπ᾿ ἀκρεμόνος.
ἡ δὲ κύων δένδρων καρποφθόρος, ἡ πτιλόνωτος
  κάμπη καὶ τὸ μόνον βάσκανος ἐξέφαγεν.
ὁ Φθόνος εἰς πολὺν ὄχλον ἀπέβλεπεν, ὃς δὲ τὰ μικρὰ
πορθεῖ καὶ τούτους γηρὰν ἀει μ ελεγεν.

Some reference to another kind of curse is essential. This can be obtained by reading:

κ κ αὶ τούτου χηρὸν ἄγη μ᾿ ἔλαχεν.

'Envy attacks great wealth: but whoever it is that ravages little store, his curse too it is that has widowed me.' A. P. ix. 84. 6 reads χηρός without a genitive; ἄγη of a mysterious malice is found with φθόνος in Hdt. vi. 61. λαγχάνω is used of the hard lot of destiny, *e.g.* Theoc. iv. 40, and often.

A. P. ix. 270. 1. 2.   [Marcus Argentarius.]

Κωμάζω χρύσειον ἐς ἑσπέριον χορὸν ἄστρων
  Λεύσσων, οὐδ᾿ ἄλλων λάξ ἐβαρυναορος.

λάξ ἐβάρυν· ἀόρους was Schäfer's reading. Apart from the absurdity of imagining that we can 'make heavy with both heels the sleeps of others,' it is certain that ἄορος cannot be equivalent to ἄωρος. All that is necessary is to read ἐβάρυνα ὅρους = 'winepresses.' The author means to say that he treads his *own winepress of revelry*, using a poetic word to express a part for the whole. λάξ refers to the λακτιστής (cf. A. P. ix. 403); ὅρος is the *orbis olearius*. ἄορος can accordingly be expelled with ignominy from any lexicon it sullies.

A. P. ix. 272.   [Bianor.   An inventive bird.]

καρφαλέος δίψει Φοίβου λάτρις εὖτε γυναικὸς
  εἶδεν ὑπὲρ τύμβου κρωσσίον ὀμβροδόκον,
κλάγζεν ὑπὲρ χείλους, ἀλλ᾽ οὐ γένυς ἥπτετο
  βύσσου.
Φοῖβε, σὺ δ᾽ εἰς τέχνην ὄρνιν ἐκαιρομάνεις.
χερμάδα δὲ ψαλμῶν σφαῖρον ποτὸν ἄρπαγι χείλει
  ἔφθανε μαιμάσσων λαοτίνακτον ὕδωρ.

As ὕδωρ cannot be construed with μαιμάσσων, we must construe it with ἔφθανε, and ποτόν with some verb concealed in the corrupt words ψαλμῶν or σφαῖρον. An easy correction of the latter is σπείρων, 'scattering'; cf. Eur. *Andr.* 167, σπείρων δρόσον, an exact parallel.

We are left with χερμάδα δὲ ψαλμῶν. χερμάδι σπείρων ποτόν, 'scattering water with a stone,' is convincing. An easy change produces ψακάδων. The true reading then is:

χερμάδι δὲ ψακάδων σπείρων ποτὸν, ἄρπαγι
  χείλει κ.τ.λ.

'And scattering the liquid drops with a stone, he, with greedy beak, eagerly anticipated the water the stone thus cast up.' The editors' suggestions are an inexhaustible source of joy.

A. P. ix. 284. 3, 4.   [Crinagoras.   Corinth fallen.]

αὐτίκα καὶ γᾶ σῆ χθαμαλωτέρη εἴθε, Κόρινθε,
  κεῖσθαι καὶ Λιβυκῆς ψάμμου ἐρημοτέρη.

Editors hail Herker's γαίης with joy, although 'lie lower than the earth' is frigidity itself. The reference to the sands of Libya requires some similar reference to a well-known plain in the previous line. Such a plain almost bordered on Corinthian territory—the plain of Argos. C. wrote κἀργείης (= καὶ Ἀργείης).

A. P. ix. 290. 4, 5. [Philippus. A shipwreck.]

ἱστὸς δὲ πᾶς ὄλισθεν εἰς ἅλα πτύσας
φορτὶς δὲ σῦρεν ἀΐδαν πλανώμενον.

Pl. emended to ἐσύρετ᾽ ἐσ ἀΐδαν πλανωμένων what he did not understand. As there is only one human being mentioned in the epigram we may be sure that πλανώμενον is sound, the corrupt word being ἀΐδαν, which editors consider genuine. A slight change yields σῦρε νηΐδα = 'swept him away, a powerless wanderer,' or, 'an unskilled wanderer.' [See L. and S., νῆις, where ναυτιλίης is quoted, an exact parallel.]

A. P. ix. 291. 5, 6. [Crinagoras.]

οὕτως καὶ ἱεραὶ Ζηνὸς δρύες ἔμπεδα ῥίζαις
ἑστᾶσιν, φύλλων δ᾽ αὖα χέουσ᾽ ἄνεμοι.

Pl. reads οὕτω καὶ ἱεραί. It is not difficult to extract the true reading οὕτως αἱ σκιεραί.

A. P. ix. 300. 5, 6. [Adaius. A bull's horn becomes a drinking-vessel.]

συλήσας κεφαλῆς δὲ διπλοῦν κέρας αἰὲν ἐκείνῳ
ζωροποτῶν ἐχθροῦ κόμπον μὴ θανάτου.

A copy reads κόμπον ἔχει. May we not read ἄνει (ἄνω) = 'he puts into fact his boast?' [Cf. xi. 64. 5. ποτὸν ἤιομεν.]

A. P. ix. 301. 5, 6. [Secundus.]

ἀλλ᾽ ἔτι καὶ πώλοισιν ἐρίζομεν· ἦρ᾽ ἔτι λοιπὸν
νῦν μοι τὴν σκολιὴν αὐχένι γαῖαν ἀροῦν.

ἔτι repeated is harsh. Read ἦ ῥά τὸ λοιπόν (L. and S. λοιπόν, 2).

E

A. P. ix. 305. 1, 2.   [Antipater.]

Ὕδατος ἀκρήτου κεκορημένῳ ἄγχι παραστὰς
χθιζὸν ἐμοὶ λεχέων Βάκχος ἔλεξε τάδε·

Pl. has a remarkable variant κοτέων. This could only have arisen as a mistake for κοιτῶν (κοίτη). λεχέων may be a gloss on either of these words. The same thing has happened in ix. 394. 2, where P. reads λύπη for ὀδύνη of Pl. which alone will suit the metre.

A. P. ix. 309. 3, 4.   [Antipater.   A beldame dies of thunder-fright.]

ἦν ἄρα μέσσηι
γήρως καὶ θανάτου λειπομένη πρόφασις.

Editors persuade themselves that these words will construe. They join μέσσῃ γήρως καὶ θανάτου, leaving πρόφασις hanging in the air. The true reading is μεστῇ, the construction being ἦν ἄρα πρόφασις καὶ θανάτου λειπομένη μεστῇ γήρως = 'sick though she was with age, she actually needed some (other) excuse for dying.'

A. P. ix. 312. 1-4.   [Zonas.]

Ὦνερ, τᾶν βαλάνων τὰν ματέρα φείδεο κόπτειν,
    φείδεο, γηραλέαν δ᾽ ἐκκεράιζε πίτυν·
ἢ πεύκαν ἢ τάνδε πολυστέλεχον παλίουρον
    ἢ πρῖνον ἢ τὰν αὐαλέαν κόμαρον.

We should read κρανέαν or κρανίαν in line 4.

A. P. ix. 315. 3, 4.   [Nicias.]

μνᾶσαι δὲ κράναν καὶ ἀπόπροθι, ἂν ἐπὶ Γίλλῳ
Σῖμος ἀποφθιμένῳ παιδὶ παριδρύεται.

Instances exist of a short υ in compounds of ἰδρύω.
The difficulty here is παρα.   Query παρηρτέετο?

A. P. ix. 316. 5, 6. [Leonidas.   Hermes and Heracles.]

ἄμφω μὲν θνατοῖς εὐάκοοι ἀλλὰ ποθ᾽ αὑτούς—
αἰ τῶμαι παραθῇς ἀχράδας, ἐγκέκαφεν.

In the sixth line we should read αἰ τύγ᾽ ἐμοὶ παραθῇς
ἀχράδας = 'if you give me figs, he gulps them down.'   Pl.
has αὐτῷ μοι παραθείς.

A. P. ix. 324. 4.   [Mnasalcas.]

ἁ δ᾽ ἀγρία Μοῦσ᾽ ἐν ὄρει μεν εται.

i.e. μέλεται.   Cf. xi. 41. 5, κῶμοί τε μέλονται.

A. P. ix. 325.   [Mnasalcas.]

πρὶν μὲν ἁλικλύστου πέτρας ἐν βένθεσιν ἦμαν
    εὐαλδὲς πόντου φῦκος ἀπαινυμένα·
νῦν δέ μοι ἱμερόεις κόλποις ἔντοσθεν ἰαύει
    λάτρις εὐστεφάνου Κύπριδος ἁβρὸς Ἔρως.

In the first line we should read ἦμμαν = 'I was clinging
to'; the genitive πέτρας has then a slightly easier construc-
tion.   For κόλποις Salmasius read κόλπων.   Is it possible to
read καμπῆς = 'my spiral'?

A. P. ix. 329. 1.   [Leonidas of Tarentum.]

Νύμφαι ἐφυδριάδες, δώρου γένος, ἀρδεύοιτε
τοῦτον Τιμοκλέους κᾶπον ἐπεσσύμεναι.

? χλωρόν.   In ix. 669 it is used of water.

A. P. ix. 330. 7.   [Nicarchus.   Pan to a trespasser.]

ἢν δὲ πίνῃς ἐπίτηδες ἔχων πάθος.

We should read ποιῇς = 'if you are purposely suffering
with desire, because you are a παθικός.'   Pan says he will
πυγίξαι any who annoy him ; if anybody deliberately comes
to him *for that very purpose*, he will not gratify him, but will
break his head.

A. P. ix. 333. 1.   [Mnasalcas.]

Στῶμεν ἁλιρράντοιο παρὰ χθαμαλὰν χθόνα πόντου·

i.e. χθόν' Ὀποῦντος, 'of Opus.'

A. P. ix. 336. 3, 4.   [Callimachus.   A dedication.]

ἀνδρὶ ἱπείωι
θυμωθεὶς πεζὸν κἀμὲ παρῳκίσατο.

Pl. ἀνδρὶ δὲ ἱππεῖ.   The editors have exhausted their
ingenuity in trying to restore this epigram.   The true
reading, indicated in κἀμέ, is δὲ πεζῷ.   Θυμωθείς is a corrup-
tion of the dedicator's name, *e.g.* Τιμόθεος.

A. P. ix. 338. 5, 6.   [Theocritus.   Pan and Priapus near Daphnis.   (Epigr. iii.).]

ἀλλὰ τὸ φεῦγε,
φεῦγε μεθεὶς ὕπνου κῶμα καταγόμενον.

Theoc. MS. καταγρόμενον.   As line 4 ends with καθαπτό-
μενος it is unlikely that the true reading will be one word.
The scene is the mountains (l. 2, ἀν' ὄρη).   May we read
κατ' εἰαμενήν = 'down to the meadow' ?

A. P. ix. 340. 1, 2; 5, 6.   [Dioscorides.]

Αὐλοὶ τοῦ φρυγὸς ἔργον Ὑάγνιδος, ἥνικα Μήτηρ
    ἱερὰ τὰν Κυβέλοις πρῶτ᾽ ἀνέδειξε θεῶν . . .
εἰ δέκε λαινίτης ποιμὴν πάρος οὗπερ ἀείσας
    ἐγνώθη Φοίβου κεῖνον ἔδειξεν ἔρις.

The epigram claims the invention of the flute for Hyagnis, disputing the claim of Marsyas, as ix. 266 does. The last lines are difficult mainly because of κεῖνον. This word can only refer to Hyagnis, the Κελαινίτης ποιμήν.

The lines emphasise the excellence of Hyagnis' invention by showing what *would have happened* if Hyagnis had challenged Apollo and not Marsyas. This is quite clear from ix. 266. As Φοίβου ἔρις cannot possibly stand without some word to help out its meaning, we are bound to read :

Φοίβου κείνῳ ἔδειξ᾽ ἂν ἔρις.

Line 5 is an indirect question, εἰ meaning 'whether.' The essential word is πάρος='the first discoverer.' A slight change produces :

εἰ δὲ Κελαινίτης ποιμὴν πάρος εὖ κέρᾳ ᾄσας
    ἐγνώθη, Φοίβου κείνῳ ἔδειξ᾽ ἂν ἔρις.

'Whether the Kelaenian shepherd has been rightly thought to have played first on the flute, a contest between him and Apollo *would have* proved,' *i.e.* Apollo would have been beaten. For κέρᾳ see L. and S., κέρας III. 2, 'the Phrygian flute.' For ἐγνώθη ᾄσας, cf. Thuc. i. 124 :

εἰ γνωσθησόμεθα ξυνελθόντες.

A. P. ix. 366. 8.   [Julian.]

ἐγγύην φεύγειν δὲ Θαλῆς Μιλήσιος ηὔδα.

Unless this verse is written in the Byzantine style, in which quantity is fixed by accent, ἐγγύην should be an infinitive ἐγγυάειν. Cf. χνοάειν, A.P. xiv. 126. 4.

A. P. ix. 377. 9.   [Palladas.]

The author complains of the hosts who serve up nothing but salt dishes, among which are :

$$\mathring{o}\rho\beta\iota\alpha \ \kappa\alpha\grave{\iota} \ \mu\acute{o}\sigma\chi\epsilon\iota\alpha.$$

Edd. all read ὄρνεα, obvious nonsense.   The true reading is ὄρφια, a diminutive of ὄρφος.   Cf. Ar. *Vesp.* 493.

A. P. ix. 384. 1, 2.   [The Roman Months.]

ἐξ ἐμέθεν λυκάβαντος υπηελίοιο θύρετρα
Αὐσονίοις ὕψος δέρκεται Ἥλιος.

υπηελίοιο is a corruption due to Ἥλιος in the next line. As in every other couplet of the piece there is a reference to the fertility of the year, we should have a similar reference in this, the first line, to give the keynote to the remainder. We can confidently read ἐπηετάνοιο.

In the next line ·the difficulty is ὕψος.   θύρετρα is the accusative after δέρκεται.   The author must be describing some Roman custom peculiar to January.   Such was the chalking up of the album ; the author then wrote some form of γύψος, the first letter of which appears as the final letter of Αὐσονίοις, by a common corruption.   We may read then : Αὐσόνιος γύψῳ = 'sees the gates of the year *in* chalk.'

A. P. ix. 395 E.   [Palladas.   Odysseus' folly.]

Ὡς οὐδὲν γλύκιον ἧς πατρίδος εἶπεν Ὅμηρος
ἐν γὰρ τοῖς Κίρκης ἔκχυτον οὐκ ἔφαγεν,
οὗ μόνον εἰ καὶ καπνὸν ἀποθρῴσκοντ᾽ ἐνόησεν
εἶπεν ἂν οἰμώζειν καὶ δέκα Πηνελόπαις.

For Ὅμηρος, read ὁ μῶρος, as the last couplet demands.

A. P. ix. 397. 5, 6. [Palladas. Demetrius slain by his mother.]

ἢν δὲ θάνῃς παλάμῃσιν ἐμαῖς, μήτηρ μὲν ἀκούσω
δύσμορος, ἀλλ' ἐν ἐμῇ πατρίδι σωζομένη.

i.e. σῶσ' ὄνομα = 'I have saved her reputation.'

A. P. ix. 398. [Julianus the Prefect.]

ὁλκὰς ὕδωρ προφυγοῦσα πολυφλοίσβοιο θαλάσσης
ἐν χθονὸς ἀγκοίναις ὤλετο δημητρίας·
ἱσταμένην γὰρ πυρσὸς ἐπέφλεγε· καιομένη δὲ
δυσμενέων ὑδάτων συμμαχίην ἐκάλει.

Pl. reads μητερίαις. The true reading, fixed by δυσμενέων, is δῃοτέρας.

A. P. ix. 399 [Julianus the Prefect.]

Ἥλιον νίκησε τεὸς νόος ἡδὺ φαείνων,
αἰὲν ἀπαστράπτων βροτοφεγγέα πάνσοφον αἴγλην,
ἡδυφαῆ, χαρίεσσαν ἀπαστράπτουσαν ἀδύτως.

i.e. ὁδίταις = 'on the wayfarers,' exactly as the sun would do.

A. P. ix. 409. [Antiphanes.]

εἴ τινα μὴ τέρπει λωτοῦ χέλυς ἢ γλυκὺς ἦχος
ψαλμῶν ἢ τριγέρων νεκτάρεος Βρόμιος
ἢ πεύκας, κοῦροι, στέφανοι, μύρα. λιτὰ δὲ δειπνῶν
λαθροπόδας τρώκτης χερσὶ τίθησι τόκους.
οὗτος ἐμοὶ τέθνηκε· περὶ μνῆστιν δὲ παρέρπω
νεκρὸν ἐς ἀλλοτρίους φειδόμενον φάρυγας.

In line 3 the reading is πεύκαι (Ruhnken), γυροὶ στέφανοι = 'circular chaplets.'

In line 5 we might read παρ' ἄπληστον δὲ παρέρπω. ἄπληστον χρημάτων occurs in Hdt. = 'the greedy miser.'

A. P. ix. 413. 3, 4.   [Antiphilus.   The island Terebinthus.]

αἱ δ᾽ ἀγχοῦ μεγάλαι τε καὶ εὐρέες, ἀλλ᾽ ἐπὶ πουλὺ

τρηχεῖαι, μεγέθει τοῦτο περισσότεραι.

αἱ agrees with νῆσοι. 'The others are big, but rough : in size only they are better,' is the sense required, *i.e.* μεγέθει δ᾽ ὧδε.

A. P. ix. 414.   [Geminus.   The Paliurus.]

ἡ παλίουρος ἐγώ, τρηχὺ ξύλον, ἰὸς ἐνέρκει

τίς μ᾽ ἄφορον λέξει τῶν φορίμων φύλακα.

It is better perhaps to read ἦ ὅσ᾽ ἐν ἔρκει τίς μ᾽ . . .;= 'will anybody call me unproductive, as far as I am in a hedge?' τίς being interrogative (cf. ix. 709, ἃ τίς).

A. P. ix. 420.   [Antipater.]

Μὴ κλαίων τὸν Ἔρωτα δόκει, Τηλέμβροτε, πείσειν

μηδ᾽ ὀλίγῳ παύσειν ὕδατι πῦρ ἀπνεές·

χρυσὸς Ἔρωτος ἀεὶ παιώνιος, ἐσβέσθη δὲ

οὐδὲ τότ᾽ ἐν πολλῷ τικτόμενος πελάγει.

For ἀπνεές some word is needed to parallel παιώνιος. Such a word would be ἀνακές (=ἀνήκεστος), used by Eupolis. The corruption may be explained as follows : ν became π, as A. P. ix. 418. 6. πισυρων for Νισυρίων· Ἀκ became Νε, an even commoner confusion.

A. P. ix. 423. 7, 8. [Bianor. Sardis destroyed.]

Βοῦρα καὶ εἰς Ἑλίκην κεκλωσμένα, αἱ δ᾽ ἐνὶ χέρσῳ
Σάρδιες ἐμβυθίαις εἰς ἓν ἔκεισθε τέλος.

Ἑλίκη δὲ κεκλυσμένα is certain. N = ΔE, a corruption easy
in itself, but inevitable after εἰς. What underlies καὶ εἰς?
χέρσῳ shows there must be a contrast between Sardis on the
mainland and Boura with Helice on the *seaboard*. If the
missing word connoted water and informed us where the
two towns were, it would perform a double duty. They
were in the Peloponnese, the old name for which was Ἀπίη
γαῖα, a derivative of the root of *aqua*. We can then emend
with absolute certainty to :

Βοῦρ᾽ Ἀπίης Ἑλίκη δὲ κεκλυσμένα.

'Boura, on the Peloponnesian seaboard, and Helice, were
submerged.' κ and π are very commonly interchanged.

A. P. ix. 427. 3, 4. [Johannes. To Berytus.]

τύμβος ὅλη γενόμην· ἕτερον δ᾽ ἐς ἀπενθέα χῶρον
δουπήσει κώπην νηὸς ἐπερχομένης.

Pl. reads δουπήσει κώπη. A later hand corrected P. to
δουπήσεις, which Jacobs (and L. and S.) accept, with κώπῃ.
This is objectionable, because it substitutes an easier for
a harder reading. We might read δουπῆσαι κώπην, a wish
(cf. ἢ Αἴαντα λαχεῖν). As, however, the idea in the epigram
is 'coming to port' (cf. στήσῃς, line 1 ; λύσῃς, line 2), it is
more likely that we should read : λωφῆσαι κώπην = 'may thy
oar rest in another place.'

A. P. ix. 430. 1-4. [Crinagoras.]

τῆς ὅιος γενεὴ μὲν Ἀγαρρικὴ ἐντὸς ἀράξεο
  ὕδωρ πιλοφόροις πίνεται Ἀρμενίοις
χαῖται δ' οὐ μήλοις ἄτε πού μαλακοῖς ἐπὶ μαλλοῖς
  ψεδναὶ δ', ἀγροτέρων τρηχύτεραι χιμάρων.

In line 1 we might read: Ἀγαρρική, ἦν δ' ὅθ' Ἀράξεω,
κ.τ.λ. = 'The race is Agarrican, and it (the sheep) used to be
where Araxes is drunk by the Armenians.' Cf. xvi. 61. 5, 6.

The next couplet is not deeply corrupt. It conceals some
antithesis to ψεδναί. We may read:

χαῖται δ' οὐ μήκους ὅ τ' ἔφυ μαλακοῖς ἐπὶ μαλλοῖς.
'Its hair is not of the length that grows on soft fleeces.'

A. P. ix. 433. 5, 6. [Theocritus. (Epigr. v.).]

ἐγγὺς δὲ στάντες λασιαύχενος ἐγγύθεν ἄντρου
  Πᾶνα τὸν αἰγιβάταν ὀρφανίσωμες ὕπνου.

For ἐγγύς we may read ἀγχοῦ.

A. P. ix. 437. 5, 6. [Theocritus. (Epigr. iv.).]

ἕρκος δ' εὖθ' ἱερὸν περιδέδρομεν.

i.e. ἔνθ(α), because of the common confusion of υ and ν.

A. P. ix. 439. 5, 6. [Crinagoras. A skull on the road.]

κεῖσο πέλας καταπρέμνοιο παρ' ἀτραπὸν ὄφρα
  ἀθρήσας τί πλέον φειδομένῳ βιότου.

Editors remove κατα as a gloss on παρα. If they are right,
we may perhaps finish the line by reading: ὄφρ' ἀπορῇ τις.
ἀπορεῖν used as often in Plato and Aristotle of the hopeless-
ness of settling a question. Haplography (of ὀπρ) may
account for the omission.

A. P. ix. 460. 3, 4.   [Achilles on seeing his divine armour.]

οἶδὰ νῦν ὅτι Παλλὰς ἐφ᾽ Ἕκτορι χεῖρα κορύσσει
ἡμετέρην.

For νῦν read λίαν = 'I know full well.'

A. P. ix. 463.   [Helenus on seeing Achilles in arms.]

Πηλείδην κοτέουσα πάλιν θώρηξεν Ἀθήνη
ἔντεσιν ἀθανάτοισι· τι ῥίγιον ἔσσεται ἄλγος
αἰνομόροις Τρώεσσι καὶ Ἕκτορι καὶ γενετῆρι
ὅσποτ᾽ ἂν ἔντεα ταῦτα θεὸς πόρεν ἀνέρι τῷδε.

In line 2 τό should be read = 'wherefore.' In the last line Plan. reads ὁππόταν. We should read ὁππότ᾽ αὖ, as is clear from πάλιν in line 1.

A. P. ix. 481. 1, 2.   [Julianus Scholasticus.]

ἑσπέριός μ᾽ ἐδάμασσεν ὁμοῦ καὶ πρώιος ὕπνος
ὃς μὲν ἐπιβρίσας ὃς δέ με μὴ καλέσας.

i.e. ὃς δὲ μέλη χαλάσας, as ἐδάμασσεν shows.

A. P. ix. 484.   [Palladas.   An ironical compliment.]

ἀσκὸν τῶν ἀνέμων ἔλαβέν ποτε δῶρον Ὀδυσσεὺς
    πόντον ἐπιπλείων· χρῆμα γὰρ ἦν τι μέγα.
ἀλλ᾽ ἐμὸς Αἴολος οὗτος ἔχων ἀνεμώλιον ἦτορ
    ὄρνεον ἐκπέμπει τῶν ἀνέμων γεμίσας.
πνεύματα μοι πτεροέντα, φίλος, καὶ πνεύματα
    πέμπεις·
οὐ δύναμαι δὲ φαγεῖν θλιβομένους ἀνέμους.

In line 5 καὶ πνεύματα should lead up to θλιβομένους=
'choked'; cf. ix. 486. 1 :

τὴν λαπάραν τὴν αὐτὸς ἀποσφίγξας ἀποπέμπεις·

We need a word instead of πνεύματα meaning the same
thing.   May we not read πεπνιγμένα?   πνίγματα would be
better, if a parallel were available.   πεπνιγμένα would mean
both 'strangled' (as the winds were in Odysseus' wallet) and
'cooked' (as the 'winged wind' was which this Aeolus sent
to Palladas.   Cf. L. and S. πνίζω, II.).   κ=π, αι=ε, as often.

A. P. ix. 488.   [Tryphon.   The death of Terpander.]

Τέρπης εὐφόρμιγγα κρέκων σπιάδεσσιν ἀοιδὰν
    κάτθαν᾽ εν ο στησας᾽ ἐν Λακεδαιμονίοις
οὐκ ἄορι πληγεὶς οὐδ᾽ ἐν βέλει, ἀλλ᾽ ἐνὶ σύκῳ
    χείλεα.   φεῦ, προφάσεων οὐκ ἀπορεῖ θάνατος.

The key to the reading in line 2 is to be found in the last
line ; the *strangeness* of the death is the theme.   We should
read then κάτθαν᾽ ἀνωίστως: cf. A. P. ix. 228, ἀγγελίης
ἀνωίστου.

A. P. ix. 489. [Heliodorus Chariclea's jewel.]

Πανταρβην φορέουσα πυρὸς μὴ τάρβει ἐρωήν·
ῥηιδίως Μοίραις καὶ τὰ δοκηταπέλει.

We should undoubtedly read here: χἄ τ' ἀδόκητα πέλει [=καὶ ἅ τ', 'even what is'], τ' suiting the proverb well, and Μοίρας possibly.

A. P. ix. 507. [Callimachus. To Aratus.]

Ἡσιόδου τοδ' ἄεισμα καὶ ὁ τρόπος· ὁ τὸν ἀοιδὸν
ἔσχατον ἀλλ' ὀκνέω μὴ τὸ μελιχρότατον
τῶν ἐπέων ὁ Σολεὺς ἀπεμάξατο· χαίρετε λεπταὶ
ῥήσιες, Ἀρήτου σύντονος ἀγρυπνίη.

Callimachus writes an epigram in honour of Aratus: he must have been damning him with faint praise indeed if he said to him: 'I am afraid he has copied the most honeyed parts of Hesiod's poetry.' His point is that Aratus has caught not only the style of Hesiod, but also his very honeyed speech. This idea can be restored by two simple changes:

ἀλλ' ἀγνοῶ πῆ τὸ μελιχρότατον, κ.τ.λ.

= 'The poet of Soli has copied not the worst bard in the world: but it passes my knowledge how he has copied the very sweets of that poet's words.'

On this reading Callimachus pays Aratus a most splendid compliment.

A. P. ix. 512.

Εὐμενέως Πρώτοιο δεδεγμένος ὄργια βίβλου,
Φιλοπόνου γραφίδεσσι δεδεγμένα βένθεα μύθων,
κοιράνου Αὐσονίοισι διδάσκαλε, ἵλαος εἴης.

The florid style is remarkable. In line 2 we should perhaps read δεδογμένα, agreeing logically with μύθων='the deep dogmatic discourse of Philoponus' pen.'

A. P. ix. 518.   [Alcaeus.   **On King Philip.**]

Μακύνου τείχη Ζεῦ 'Ολύμπιε πάντα Φιλίππῳ

ἄμβατα· χαλκείας κλεῖε πύλας μακάρων.

Pl. has a remarkable variant—ῥέξε Φίλιππος. 'Ολύμπιε is
in both P. and Pl.   Editors accept the reading of P. without
explaining the variant in Pl.   In ix. 519. 3, Alcaeus wrote:

ὡς ὄφελόν γε καὶ ἔγκαρον ἐχθροῦ ἀράξας.

It is very likely that he wrote here:

Ζεῦ 'Ολύμπι'· ἄραξε Φίλιππος | ἄμβατα·

πάντα has all the appearance of a gloss.

A. P. ix. 521.   [**To Sappho.**]

οὐκ ἄρα σοί γε ὄλιζον ἐπὶ κλέος ὤπασε Μοῖρα

ἤματι τῷ πρώτῳ φῶς ἴδες ἠελίου

Σαπφοῖ· σοὶ γὰρ κρίσιν ἐν οὖμεν ἄφθιτον εἶμεν

σὺν δὲ πατὴρ πάντων νεῦσεν ἐρισφάραγος.

ἐπὶ cannot possibly go with ὤπασε.   It must stand for
ἐπεί—unless we construe it with ὄλιζον (writing ἔπι) = 'for
too little a time.'   The objection is the hiatus after γε.   We
are obliged to emend.   An easy correction is:

εὖ γ' ἄρα σοὶ 'γγυάλιζεν, ἐπεὶ κλέος ὤπασε, Μοῖρα.

κλέος being the object of both verbs.   'Destiny put glory
well in thy power.'

In line 3 editors try to create some word re-echoed by
νεῦσεν in line 4—e.g. ἐνεύσαμεν or ἐνεύομεν: these plurals
cannot stand after Μοῖρα.   Good sense can be obtained by
reading:

σοὶ γὰρ χρῆσε χελύνην ἄφθιτον εἶμεν.

= 'She foretold that thy lyre would be immortal.'   χελύνη
is actually used by Sappho.   Both ἐγγυάλιζεν and χρῆσεν are
preparatory to the omnipotent nod of Zeus in the last line.

A. P. ix. 542. [Crinagoras.]

θάρσει καὶ τέτταρσι διαπλασθέντα προσώποις
  μῦθον καὶ τούτων γράψα ἐνὶ πλέοσιν·
οὔτε σὲ γὰρ λείψουσι, Φιλωνίδη, οὔτε Βάθυλλον
  τὸν μὲν ἀοιδάων, τὸν δὲ χερῶν χάριτες.

Editors, thinking the piece is dedicated to Philonides,
retain θάρσει. It is strange that C. should begin 'cheer
up'; besides, it is probable that he addressed it to Philonides
and Bathyllus in compliment. As these two used to inter-
pret a whole piece unaided, we should read line 2 as γράψα
ἐνὶ πλέοσιν = 'I have written for one actor a story formed
for even more than four characters,' to give point to the skill
of the two men about to be mentioned. If θάρσει is genuine,
it can only mean 'I, in complete confidence.' In this sense,
however, a participle would be more idiomatic, and we may
read θαρσήσας [IK = HC].

A. P. ix. 546. 1-6. [Antiphilus.]

κἠν πρύμνῃ λαχέτω μέ ποτε στιβὰς αἴ θ' ὑπὲρ
  αὐτὴν
ἠχεῦσαι ψακάδων τύμματα διφθερίδες.
καὶ πῦρ ἐκ μυλάκων βεβιημένον ἤ τ' ἐπὶ τούτων
  χύτρη καὶ κενεὸς πομφολύγων θόρυβος.
καὶ κ᾽ρύπτοντα ιδιδοιμι διηκονον ἤ δη τράπεζαν
  ἔστω μοι πρώτη νηὸς ὕπερθε σάνις.

ἡ δὲ τράπεζα is the correct ending of line 5. The first
words were originally καὶ κρύπτοντα; a second hand has
written καί κε ῥύπτοντα εἴδοιμι, and a third ἴδοιμι.

The line is a *wish*; any reading which includes κε is
barbarous. Now, what comes before and after the disputed
line? A fire, a pot, bubbling water, a table. As there is
no mention of the important article, the food, κρέας in some
form is certain. The real difficulty is ππ: this is a common
corruption for π, as Dübner points out (ad. x. 41. 8). We
can then emend to: καὶ κρέ' ἐφέντα δ' ἴδοιμι διήκονον = 'may
I see, too, a servant putting the meat in the pot.' An exact
parallel is Eurip. *Cycl.* 404:

ἐς λέβητ' ἐφῆκεν ἕψεσθαι μέλη.

A. P. ix. 551.   [Antiphilus.   A heron betrays Chalcedon.]

Καλχηδὼν δύστηνον ἐρωδιὸν ἐχθρὰ κολάζει·
    τεῦ χάριν ὁ προδότης ὄρνις ἀεὶ λέγεται
Φοῖβος ἐρεῖ· τεναγῖτιν ὅτ᾽ εἰς ἅλα κῶλον ἐλαφρὸν
    στήσας ψαμμίτην δόρπον ἐθημολόγει
δυσμενέες τότ᾽ ἔβησαν ἐπὶ πτόλιν ἀντιπέρηθεν.

What is Φοῖβος ἐρεῖ ? Should we not read φῆμις = 'public gossip'?

A. P. ix. 555.   [Crinagoras.   Sybota.]

Νῆσον τὴν εἰ καί με περι γράψαντες ἔχουσιν
    μετρῆσαι βαιὴν ἑπτὰ μόνον σταδιόυς
ἔμπης καὶ τίκτουσαν ἐπ᾽ αὔλακα πῖαρ ἀρότρου
    ὄψει καὶ παντὸς κάρπιμον ἀκροδρύου
ἄγχοθι Κορκύρης Φαιηκίδος· ἀλλὰ γελᾶσθαι
    τῶι ἐπεωρίσθην τοῦτ᾽ ἐθέμην ὄνομα.

In line 3 ἀροτρεῦ is certain ; it occurs ix. 453. 3.   γελᾶσθαι is simply impossible. Why should the island Sybota be so named to be made ridiculous ? The true reading is : ἀλλ᾽ ἀγελάτης | τῶν ἔπι ὡρίσθην = 'but as a troop leader of those over whom I have been appointed, I have taken my name.' The first line is harsh because of ἔχουσιν. If this is a third plural why does it end in ν? Is it not clear that the reading is

Νῆσον τὴν, εἰ καί με περιγράψαι τις, ἔχουσαν
    μετρῆσαι βαιὴν ἑπτὰ μόνον σταδίους.

'The island which, even if a man should map me out, possesses (as it is small to measure) only seven stades, you, ploughman, will see, etc. '? On this reading alone can we find a true construction for τὴν, με, and σταδίους.

A. P. ix. 560. 1, 2.   [Crinagoras.   An Earthquake.]

'Ριγηλὴ πασῶν ἔνοσι χθονός.

πασῶν can hardly mean 'beyond all others.' May we not read βάσεων='O dread shaking of earth's foundations'? L. and S. quote ῥίζα πάντων καὶ βάσις ἁ γᾶ ἐρήρεισται.

A. P. ix. 571. 5, 6.

Πειθὼ 'Ανακρείοντι συνέσπετο· ποικίλα δ' αὐδᾷ
    'Αλκαῖος κυκνω Λέσβιος αἰολίδι.

Plan. reads κύκνῳ. Αἰολίδη is invented by editors, which they interpret 'Aeolic.' The word could only mean 'for a son of Aeolus.' It is clear that the MS. Αἰολίδι can mean only 'in Aeolis,' or in the 'Aeolic tongue.' αὐδᾷ makes it quite certain that the latter is here intended. We may read then with certainty

'Αλκαῖος, κύκνος Λέσβιος, Αἰολίδι.

'Alcaeus, the Lesbian swan, speaks in Aeolic.' Cf. A. P. vii. 19 : 'Αλκμᾶνα . . . τὸν . . . κύκνον.

A. P. ix. 576. 1, 2.   [Nicarchus.]

Παρθένε Τριτογένεια, τί τὴν Κύπριν ἄρτι με λυπεῖς
    τοὐμὸν ἁρπάξασα δῶρον ἔχεις παλάμῃ ;

Pl. emended ἁρπάξασα δ' ἐμόν. The author wrote τοὐμὸν ἀπρὶξ ἢ σῇ.

A. P. ix. 598. 5-7.   [Theocritus.   (Epigr. xviii.).]

τοῦτον δ' αὐτὸν ὁ δῆμος, ὡς σάφ' εἰδῇς
    ἔστασ' ἐνθάδε χάλκεον ποήσας
    πολλοῖς μησὶν ὄπισθε κἀνιαυτοῖς.

In line 6 we should read ποθήσας='in fond memory.'

F

A. P. ix. 600. 7, 8.   [Theocritus.   To Epicharmus.]

σωρὸν εἶχε ῥημάτων μεμνάμενοις

τελεῖν ἐπίχειρα·

The vulgate reads σωρὸν γὰρ εἶχε, but P. is a better
authority.   Theocritus, perhaps, wrote ἄωτον εἶχε ῥημάτων =
'he had the very finest speech for all who remembered to
pay him a reward for it.'   ἄωτος, used with γλώσσης by
Aeschylus, appears in Theoc. 13. 27,

A. P. ix. 604. 1, 2.   [Nossis.]

Θαυμαρέτας μορφὰν ὁ πίναξ ἔχει· εὖ γε τὸ γαῦρον

τεῦξε, τό θ' ὡραῖον τᾶς ἀγανοβλεφάρου.

i.e. τὸ χλωρόν, as ὡραῖον indicates (L. and S. iii. 2).   She
writes ix. 605. 3 ἴδ' ἁ χάρις ἁλίκον ἀνθεῖ.

A. P. ix. 615. 5, 6.   [Leontius Scholasticus,]

Φρηνοο φηος πᾶσι Θεοδωρίας ὡς ἐτεὸν δη

κἂν τούτῳ καθαρὴν δεικνύμενος κραδίην.

This replies to 'who cleared the place and built the
edifice?'

φρὴν σοφὴ ὡς πᾶσιν Θεοδωρίας

is just what a scholastic would say for 'wise-hearted
Theodore.'

A. P. ix. 644. 9.   [Agathias Scholasticus.]

τλήμονες οἱ πλουτοῦντες ποικινοῖσι συνόντες.

Pl. οἱ πλουτοῦσι καὶ οἱ κείνοισι.   He thought π was a
corruption of κ = καί ; hence πλουτοῦσι.   But π has ousted ἤ ;
read then πλουτοῦντες ἤ οἱ κείνοισι συνόντες.

A. P. ix. 653. 6. [Agathias Scholasticus.]

Ναὶ τάχα τῆς Ἀρετῆς πιστότατον θάλαμος.

Pl. πιστότατος. The first five lines say that, when Hesiod declared the Gods put sweat before virtue, he must have meant Agathias' house, to which he climbs up a long ladder; he can see (line 5) the water from the height, ὑψόθι. This last word must be repeated in some form in line 6, otherwise ναὶ τάχα is pointless. The author wrote ὑψότατον = 'Yea, in very sooth, my chamber is the *very pinnacle* of Virtue.' The word was written ὑψότατον, then the cross bar of the π was joined to that of υ, which in uncials would closely resemble τ, the result was πισότατον, which soon became πιστότατον.

A. P. ix. 742. 4, 5. [Philippus.   **On Myron's bull.**]

τέχνα δε ζωπόνησεν ὄψιν ἔμπνοον
ὡς πολλάκις με κἀπομυκᾶσθαι θέλειν.

The subject of θέλειν is not με but τέχνα = 'Art made me alive so that it wants me even to low.'

A. P. ix. 746. [King Polemo.]

ἑπτὰ βοῶν σφραγῖδα βραχὺς λίθος εἶχεν ἴασπις
ὡς μίαν ὡς πάσας ἔμπνοα δερκομένας.
καὶ τάχα κἂν ἀπέρεψε τὰ βοίδια· νῦν δὲ κέκλειται
τῇ χρύσῃ μάνδρᾳ τὸ βραχὺ βουκόλιον.

This imitates an epigram by Plato (ix. 747) on the same subject. In line 2 we may read εἰς μίαν construing with εἶχε = 'so as to form one.' A feminine could easily be supplied, *e.g.* ἀγέλην; cf. A. P. vii. 421. 14:

χάριτας Σοφίαν τ' εἰς μίαν ἡρμόσαο.

ἀπέρεψε = Plato's ἀπέφευγε. We might read κἂν ἄρ' ἀφέρψε.

A. P. ix. 778. 5.   [Philippus.   A woven present to Caesar.]

Καίσαρι δ' ἀκεινου χάρις ἤλθομεν.

The subject of ἤλθομεν is the gift of the queen, who had worked it, κερκίσιν ἱστοπόνοις. We should read δ' ἡ πηνῶν χάρις = 'the gift of her web.' πήνου would be nearer, but has no better authority than Hesychius.

A. P. ix. 791.   [Apollonides.]

Μητρὶ περιστρεφεα σηκὸν Κυθέρεια θαλάσσῃ
    κρηπίδας βυθίας οἴδματι πηξαμένη
χαίρει δ' ἀμφὶ σὲ πόντος ἐπὶ ζεφύροιο πνοῇσιν
    ἀφρὸν ὑπὲρ νώτου κυανέον γελάσας.
εἴνεκα δ' εὐσεβίης νηοῦ δ' ὃν ἐγείνατο σεῖο
    πόστουμος αὐχήσει μέζονα φλοῦσι Πάφου . . .

Hecker's correction περιστεφέος σηκοῦ in line 1 is certain. Line 3 is a parenthesis; γέλασας should be read as the main verb, with Κυθέρεια as its subject and πηξαμένη in agreement. 'Thou, O Cytherea, having *had built for thee* the foundations of a shrine in the wave, the sea thy mother, didst smile over the foam (ὕπερ) of its dark-blue back (κυανέου).' In the last couplet ἐγείρατο is certain. An easy correction in the last line would be ἀθροῦσα = 'boastest that thou seest a greater thing than Paphos.' For θ, φ confused, see xii. 61. 2 ; λ, ρ are often confused.

A. P. x. 8. 1, 2, 5, 6.   [Archias.   On Priapus.]

Βαιὸς ἰδεῖν ὁ Πρίηπος ἐπαιγιαλίτιδα ναίω
    χηλὴν, αἰθυίας οὔποτε ἀντιβίας . . .
ἀλλ' ἤν τις γριπεύς με βοηθόον ἢ καλαμευτὴς
    φωνήσῃ, πνοιῆς ἵεμαι ὀξύτερος.

Line 2 should emphasise the apparent weakness of the god. May we read οὐχ ὅσον ἀντὶ μιᾶς? ἀντί = 'as good as,' L. and S. ii. 2. The corruption may be due to the similarity of κ and π, and to haplography of -ον ἀντί.

A. P. x. 23. 5, 6. [Automedon. Nicetes' oratory.]

ναῦς ἅτε μυριόφορτος, ἕως ἐπὶ τέρματα μύθων
ἔλθῃ ἀκυμάντους ἔμπροσθεν εἰς λιμένας.

Pl. emends ἔμπορος. Read εὐφρόσυνʼ = 'gaily.' Cf. v. 40. 6, ἀκτὴν εὐφρόσυνον, a nautical metaphor.

A. P. x. 50. 3-10. [Palladas. Odysseus and Circe.]

Ἔμφρων δʼ ὢν Ὀδυσεὺς τὴν νεότητα φυγὼν
οὐχ Ἑρμοῦ φύσεως δʼ ἰδίας ἔμφρονα λογισμὸν
εἶχε γοητείας φάρμακον ἀντίπαλον.

For ἔμφρονα Dübner read ἔμφυντα. The suggestion is not a good one; φύσεως ἔμφυντα is harsh. May we read ἐν βρῶμα? Palladas uses βρῶμα, A. P. ix. 487, and βρωτός xi. 371. Cf. also xi. 377. 'Not from Hermes but from his own nature he had one antidote against witchery, to wit, his reason.'

A. P. x. 56. 15-18. [Palladas. Women not judged by appearances.]

ἡλικία τοίνυν ἥδε κρινετʼ ἀλλʼ Ἀφροδίτης
οἴστρων εἰρήνην οὐδὲ τὸ γῆρας ἔχει..
Ὅρκοις λοιπὸν ἀεί τε πεποίθαμεν· ἀλλὰ μεθʼ ὅρκον
ζητεῖν ἐστὶ θεοὺς δώδεκα καινερέου.

The suggestion τάδε κρίνεται completely spoils the balance with οἴστρων. χραίνω is used of conjugal infidelity by Soph. and Eur. (see L. and S.). We may read:

ἡλικία τοίνυν εἰ δὴ χρανεῖ, ἀλλʼ Ἀφροδίτης, κ.τ.λ.

'Well, then, if it is youth that is going to corrupt, why, even age, etc.' In line 17 we should read ὅρκοις λοιπὸν δῆτα, the last word suiting the author's bitter nature. In the last words the writer has in mind Eurip. *Medea* 492 foll. :

οὐδʼ ἔχω μαθεῖν
πότερα νομίζεις θεοὺς τότʼ οὐκ ἄρχειν ἔτι
ἢ καινὰ κεῖσθαι θέσμʼ ἐν ἀνθρώποις τὸ νῦν.

We should read καινά τʼ ἔθη = ('and a new moral code') by adding a cross-stroke to the o and to the ρ.

A. P. x. 83. [Palladas.]

καὶ τὸ φρονεῖν πλουτεῦντι περίστασις, ὄχλος,
  ἀνάγκη
ζώνη ποικίλη καὶ κολάκων ἀνάγκη.

Jacobs read ζώνης ποικιλίη. For ἀνάγκη we may read
καναχή. περίστασις = ' crowd,' as ὄχλος proves.

A. P. x. 84. 3, 4. [Palladas.]

ὦ γένος ἀνθρώπων πολυδάκρυτον, ἀσθενὲς, οἰκτρὸν,
φερόμενον κατὰ γῆς καὶ διαλυόμενον.

i.e. φυόμενον (written φευ-).

A. P. x. 88. [Palladas.]

Σῶμα, πάθος ψυχῆς, ᾅδης, μοῖρ', ἄχθος, ἀνάγκη
καὶ δῆμος κρατερὸς καὶ κόλασις βασάνων.

Brodaeus read in line 2 δεσμός, which cannot be right, as
the word recurs in the next line. We should read Δεῖμος,
spelling all nouns after ψυχῆς with capitals.

A. P. x. 92. [Palladas.]

ἐπεὶ δικάζεις καὶ σοφιστεύεις λόγοις
κἀγὼ φέρω σοι τῆς ἐμῆς ἀηδόνος
ἐπίγραμμα σεμνόν, ἄξιον παρρησίας·
οὐ γὰρ σὲ μέλπων τῆς Δίκης ὕπνους ἔχει.

A. P. x. 48 satirises an attorney, as here also. σοφιστεύεις
is a word of contempt, σεμνόν an ironical compliment. We
should read οὐ γάρ σ' ὁ μέλπων, κ.τ.λ. = ' I am a nightingale,
and am never asleep to Justice.'

A. P. x. 103.   [Philodemus.]

τὸν πρότερον θυμέλην μήτ' ἔμβλεπε, μήτε παρέλθῃς
  ἀλλ' ἄπαγε δραχμῆς εἰς κολοκορδόκολα.
καὶ σῦκον δραχμῆς ἓν γίνεται· ἢν δ' ἀναμείνῃς
  χίλια· τοῖς πτωχοῖς ὁ χρόνος ἐστὶ θεός.

This is probably erotic, as nearly all Philodemus' epigrams
are.   It does not merely refer to a poor man's going to
a shop where he used to buy dainties.   In line 1 παρέλθῃς
must mean 'go near'; it cannot possibly mean 'go past.'
He says 'don't look at, don't go near what used to be your
θυμέλη,' i.e. scene of action for your love tricks.   καὶ (line 3)
='in the same way figs are sometimes cheap, sometimes
dear.'

In line 2 the meaning then must be 'Don't go to θυμέλη:
you have no money: go to a cheaper mistress.'   As the
strange word κολοχορδόκολα contains the same component
at the beginning and end, it is probable that it should be
broken up into two or more parts.   The last letters may
be λέχη, κόλα and χόρδη='intestines.'   May we invent
κολόχορδα λέχη='go to a cheap mistress'?   (Cf. xi. 34, on
the same subject.)

A. P. xi. 9.   [Leonidas.]

Μὴ πάλι μοι μετὰ δόρπον, ὅτ' οὐκέτι γαστέρα
    πείθω,
  οὔθατα καὶ χοίρων ἄρτα τίθει τεμάχη.

For ἄρτα editors read ἄντα, construed with μοι in line 1,
an impossible feat.   We should perhaps read λιτά.

A. P. xi. 109.

Οὐδ' ἐπικύψαι ἔχει Δημήτριος οὐδὲν ὁ μικρός·
  ἀλλ' ἔρριπται χάμαι πάντοτ' ἐπαιρόμενος.

For ἔρριπται we should read ἔχριμπτε.

A. P. xi. 136. 5, 6.   [Lucilius.]

Σάλπιγξον ταχέως ἀνακλητικόν· εἰς ἀνοχὰς γὰρ
    καὶ Πρίαμος κλαύσας ἡμερίων ἔτυχεν.

ἡμερίων cannot mean 'gentle.' Unfortunately ἡρεμίαν,
an easy change, does not seem to mean 'peace from war.'
A slight correction would give εὐμαρέως = 'easily,' to balance
ταχέως.

A. P. xi. 362. 3, 4.   [Callimachus. Orestes and Pylades.]

οὐδ' ἔλαβ' ἐξέτασιν τοῦ Φωκέος, ἅτις ἐλέγχει
    τὸν φίλον, ἀλλαι χ' ἐν δρᾶμ' ἐδίδαξε μόνον.

Orestes is the subject.   Read ἀλλ' εἶχ' ἐν δρᾶμ' ὅ, 'Orestes
never *took* trial of Pylades' loyalty; he *had* a single act
which taught him.'

A. P. xi. 370.   [Macedonius. To a painted woman.]

οὐ λαλέει τὸ κάτοπτρον· ἐγὼ δέ σε παλιν ἐλέγξω
    τὴν νοθοκαλλοσύνην φύκεϊ χειομένην.
Τοῦτο καὶ ἡδυλύρης ποτὲ Πίνδαρος ἐλέγχων
    εἶπεν ἄριστον ὕδωρ φύκεος ἐχθρότατον.

Line 1 should be ἐγὼ δ' ἀσύφηλον = 'but I will expose this
paltry bastard beauty.' In line 3 the Aldine edition read
αὐτὸς ἐλέγχων. A neuter is needed with τοῦτο, perhaps ἦθος.

A. P. xi. 411.   [On some hot baths.]

τοῦτο πυρὰν μᾶλλον κλήζειν δεῖ, κοὐ βαλανεῖον,
    ἢν ποθ' ὁ Πηλείδης ἦψε Μενοιτιάδᾳ ·
ἢ τὸν Μηδείης στέφανον τὸν γείτονα Ἐρινὺς
    ἐν θαλάμοις Γλαύκης εἵνεκεν Λἰσονίδου.

Read τόν τ' ἦθεν Ἐρινύς = 'which the Fury kindled,' to
balance ἦψε, line 2.

A. P. xi. 421. [Apollinarius.]

Ἂν μὲν ἀπόντα λέγῃς με κακῶς, οὐδὲν ἀδικεῖς με.
ἂν δὲ παρόντα καλῶς ἴσθι κακῶς με λέγων.

We should read οὐ θην to balance the strong asseveration
ἴσθι.

A. P. xii. 26. 3, 4. [Statilius Flaccus. Polemo a boy
no more.]

Νῦν θ' αὐτῷ Πολέμων ἀνασώζεται οὐκ ἔτ' ἀφῆσαι,
Φοῖβε, δασὺς δ' ἥκων οὐκέτι σῶος ἐμοί.

οὐκέτ' ἀφῖκται (Brunck) is intolerable owing to οὐκέτι in
line 4. The couplet forms one sentence, with some word
concealed to balance δασύς. The piece continues:

αὐτὸς ἴσως σκιάσαι γένυν ηὔξατο· θυέτω αὐτὸς
ἀντία ταῖσιν ἐμαῖς ἐλπίσιν εὐξάμενος.

Polemo is playing a double game ; he has prayed for what
the author did not want. Read then οὐ καθ' ἃ φησί, 'Not
on the terms *he says*, Phoebus, but bearded.'

A. P. xii. 50. 4 ; 7, 8. [Asclepiades.]

τί ζῶν ἐν σποδίῃ τίθεσαι ;   4

Read τέτασαι (L. and S., τείνω, II.), to add point to ζῶν.

πίνομεν οὐ γὰρ ἔρως· μετά τοι χρόνον οὐκέτι
πουλὺν,   7
σχέτλιε, τὴν μακρὰν νύκτ' ἀναπαυσόμεθα.

Meineke read πίνομεν· οὐ γὰρ ἐρᾷς ; The indicative for
πίνωμεν (as in line 5) and the pl. followed by a sing. are
harsh. We may perhaps read :

Πῖν', ἀμυνεῖ γὰρ ἔρων· κ.τ.λ.

'Drink, thou shalt ward off thy passion.' [Cf. xii. 57. 4.
Ἔρως of MS. instead of an accusative.]

A. P. xii. 66. 5, 6. [Meleager. Who owns Dorotheus ?]

ἐν φανερῷ φωνεῦσιν, ἐμὴ χόρις· ἀλλ' ἀποχώρει·
μημέτι πρὸς τὸ καλὸν καὶ σὺ μάταια φέρῃ.

Editors read ἀποχωρεῖ, 'The loves pronounce him mine—
but he is going away !' Indeed a strange thing for him to do.
The poet is addressing *a rival*, to whom he says, 'Begone.'
ἀποχωρεῖν is used 'especially after a defeat' (L. and S.). In
the next line, still addressing his rival, he says μή μ' ἔτι· κ.τ.λ.
'Not a word more ; you are another to make a vain attack
on beauty.' This correction is proved by Plat. *Phaedr.*
254 B. : πρὸς τὴν τοῦ κάλλους φύσιν φέρεσθαι. L. and S.,
φέρω, B. I. 1. fin.

A. P. xii. 71. 3, 4. [Callimachus. The loss of Cleonicus.]

Ἦ ῥά σε δαίμων
οὑμὸς ἔχει, χαλεπῇ δ' ἤντεο θευμορίῃ ;

What is 'my genius?' χαλεπή demands ὠμός. Cf.
O. T. 828.

A. P. xii. 73. 5, 6. [Callimachus. To his heart,]

οὐκισυνίφησον· ἐκεῖσε γὰρ ἡ λιθολεύσιος
κείνη καὶ δυσέρως οἶδ' ὅτι που στρέφεται.

His heart is lingering near the boys. This last couplet
should tell us which boy he haunts. May we not read:
'Αγχίσην δίφησον? διφάω (Callimachus), xii. 102. 1, 2.

A. P. xii. 81. 3, 4. [Meleager.]

ψυχρὸν ὕδωρ, νίψαι, ψυχρὸν τάχος, ἄρτι τακείσης
ἐκ χιόνος τῇ 'μῇ χεῖτε περὶ κραδίῃ.

For νίψαι we should read αἶψα, as τάχος indicates.

A. P. xii. 84. 3, 4.   [Meleager.]

ἕλκει τῇδ᾽ ὁ βίαιος Ἔρως· φλόγα δ᾽ οἷα προφαίνων
   παιδὸς ἀπεστρέπτει κάλλος ἐραστὸν ἰδεῖν.

Some verb='to haunt' is needed.   Such is ἐπιστρωφᾷ.
L. and S. quote parallels with θεοί and μέριμναι.

A. P. xii. 99. 1, 2.

Ἠγρεύθην ὑπ᾽ Ἔρωτος ὁ μηδ᾽ ὄναρ οὐδ᾽ ἔμαθον περ
   ἄρσενα ποιμαίνειν θερμὸν ὑπὸ κραδίας.

For περ read with Mr. W. R. Paton πῦρ; it is confirmed
by πυρί in line 5.   ἄρσενι will give excellent sense='a hot
passion *for* a male.'

A. P. xii. 94. 1-4.   [Meleager.]

Τερπνὸς μὲν Διόδωρος, ἐν ὄμμασι δ᾽ Ἡράκλειτος,
   ἡδυεπὴς δὲ Δίων ὀσφύϊ δ᾽ Οὐλιάδης.
Ἀλλὰ σὺ μὲν ψαύοις ἁπαλάχροος, ᾧ δὲ, Φιλόκλεις,
   ἔμβλεπε, τῷ δὲ λάλει, τὸν δὲ . . . τὸ λειπόμενον.

Τερπνὸς μέν should balance ψαύειν.   May we not read ἀφᾶν?
The word occurs in xi. 366.   μ and φ are often interchanged.

A. P. xii. 130. 3, 4.   [To Dorotheus.]

οὐ δρυὸς οὐδ᾽ ἐλάτης ἐχαράξαμεν, οὐδ᾽ ἐπὶ τοίχου
   τοῦτ᾽ ἔπος, ἀλλ᾽ ἐν ἐμῇ ἴσχετ᾽ ἔπος κραδίῃ.

i.e. κάετ᾽, 'burns.'   ισ=κ.

A. P. xii. 134. 3, 4.   [Callimachus.]

τὰ δὲ ῥόδα φυλλοβολεῦντα
   τὦνδρὸς ἀπὸ στεφάνων πάντ᾽ ἐγένοντο χαμαί.

For ἐγένοντο we should read ἐχέοντο.

A. P. xii. 135. 1, 2.   [Asclepiades.]

οἶνος ἔρωτος ἔλεγχος· ἐρᾶν ἀρνεύμενον ἡμῖν
ἤτασαν ἐν πολλαῖς νικασόρην πρόποσις.

Νικαγόρην προπόσεις is rightly read by all editors. ἐν
πολλαῖς is sound, agreeing with (κύλιξι).

A. P. xii. 137. 3, 4.   [Meleager. Imprecations on a cock.]

γαῦρος ὑπὲρ κοίτας, ὅτε μοι βραχὺ τοῦτ' ἔτι νυκτὸς
καὶ τὸ φιλεῖν, ἐπ' ἐμαῖς δ' ἁδὺ γελᾶς ὀδύναις.

Meleager wrote κεῖτο = 'still stored up for me' (L. and S.
κεῖμαι, III.), complaining of the waste of κειμήλια.

A. P. xii. 138. 3, 4.   [Mnasalcas.   A vine shedding its leaves.]

μεῖνον ἐπ' ᾿Αντιλέοντι πεσεῖν ὑπὸ τὶν γλυκὺν ὕπνον,
ἔστοτε τοῖς καλοῖς πάντα χαριζομένα.

For ἔστοτε read ἴσθι τε = 'be sure that.'

A. P. xii. 150. 7-10.   [Callimachus.]

᾿Εσθ' ἁμὶν χἀκαστὰς ἀφειδέα πρὸς τὸν ῎Ερωτα
τοῦτ' εἶπαί καίρεν τὰ πτερά, παιδάριον·
οὐδ' ὅσον ἀττάραγόν τυ δεδοίκαμες· αἱ γὰρ ἐπῳδαὶ
οἴκοι τῶ χαλεπῶ τραύματος ἀμφότεραι.

So ends an epigram which says that poetry and poverty
are the best cures for Love.   Line 8 is the reading of
Mr. W. R. Paton, and is clearly right. ἀμφότεραι refers
to the two cures already mentioned. χἀκαστὰς is the only
difficulty.   An easy change would be χἀκάστοτ' = 'I have
actually on every occasion (on which I am tempted) a plea
to urge.'   This is borne out by xii. 73, 3, where C. chides
his runagate affections. ἦ ῥά τιν' ἐς παίδων πάλιν ᾤχετο.

A. P. xii. 164.   [Meleager.]

ἡδὺ μὲν ἀκρήτῳ κεράσαι γλυκὺ νᾶμα μελισσῶν
    ἡδὺ δὲ παιδοφιλεῖν καὐτὸν ἐόντα καλόν,
οἷα τὸν ἀβροκόμην στέργει Κλεόβουλον Ἄλεξις
    θνατὸν ὄντως τὸ Κύπριδος οἰνόμελι.

In the last line the difficulty is the finding of a construc-
tion. We need some number, not singular, and some case
at once nom. and acc. to agree with *both* Κλεόβουλον *and*
Ἄλεξις, *i.e.* the dual. οἰνόμελι requires some word to denote
'mixture.' May we read ἐν δύ᾽ ἄνοιθ᾽ ὁσίω? (the twain in
purity making).

A. P. xii. 165.   [Meleager.]

Λευκανθὴς Κλεόβουλος· ὁ δ᾽ ἀντία τοῦδε μελίχρους
    Σώπολις, οἱ δισσοὶ Κύπριδος ἀνθοφόροι.
Τοὔνεκά μοι παίδων ἔπεται πάθος· οἱ γὰρ Ἔρωτες
    πλέξειν ἐκ λεύκον φασί με καὶ μέλανος.

Meleager constantly draws his metaphors from fire ; cf. the
remarkable couplet, xii. 92. 7 :

ὀπτᾶσθ᾽ ἐν κάλλει, τύφεσθ᾽ ὑποκαόμενοι νῦν
    ἄκρος ἐπεὶ ψυχῆς ἐστὶ μάγειρος Ἔρως.

φλέγω is one of his favourite words; cf. xii. 48. 4, οὐ
φλέξεις; xii. 109. 4, φλέγεται. We may then read φλέξειν.

A. P. xii. 178. 3, 4.   [Strato.]

Τοὔνεκ᾽ ἔτι φλέγομαι καὶ νῦν ὅτε νυκτὶ λαχνοῦται·
    δυόμενος γὰρ ὅμως ἥλιός ἐστιν ἔτι.

νυκτί is due to δυόμενος. We may read ἄπευκτα = ' when
the accursed beard comes.' Strato is fond of the neut. plur.
adverb. In xii. 229. 2, ν appears for π, ὑστερόνουν for
ὑστερόπουν.

A. P. xii. 186. 5, 6.   [Strato.]

ἥξει σοι πώγων, κακὸν ἔσχατον, ἀλλὰ μέγιστον.
καὶ τότ᾽ ἐπιγνώσῃ τί σπάνις ἐστὶ φίλων.

The MS. makes Strato guilty of bathos.   We should read
ἀλλ᾽ ὃ μέγιστον, 'but, what is the greatest evil of all, you
will know then indeed (καὶ).'

A. P. xii. 207.   [Strato.]

ἐχθὲς λουόμενος Διοκλῆς ἀνενήνοχε σαύραν
ἐκ τῆς ἐμβάσεως τὴν ᾽Αναδυομένην.
Ταύτης εἴ τις ἔδειξεν ᾽Αλεξάνδρῳ τότ᾽ ἐν ῎Ιδῃ
τὰς τρεῖς ἂν ταύτῃ προκατέκρινε θεάς.

An artist like Strato could not write the last line.   Paris
had to be bribed into giving his judgment.   In this case
Strato says no bribe would have been necessary ; we may
therefore read προῖκα.   Ταύτης in line 3 = 'in exchange for it.'
We may put a comma after it, altering ταύτῃ in line 4 ; but
it is best to read ταύτην with the edd. in line 3, and ταύτης
in line 4.   The last line is then :

τὰς τρεῖς ἂν ταύτης προῖκ᾽ ἀπέκρινε θεάς.

'He would have rejected the three goddesses for it, and
unbribed too.'

A. P. xii. 226. 5, 6.   [Strato.]

ὃς εἰ πάλι μὴ ταχὺς ἔλθοι
οὐκέτι μουνολεχεῖς κοίτας ἀνεξόμεθα.

Read κοῖτέ, σ᾽ ἀνεξόμεθα.   (κοῖτος, A. P. v. 172.)

A. P. xii. 236. 3, 4. [Strato.]

> ὄντως ὡς ὁ κύων φάτνῃ ῥόδα, μωρὰ δ᾽ ὑλακτῶν
> οὔθ᾽ αὑτῷ παρέχει τἀγαθόν, οὔθ᾽ ἑτέρῳ.

φάτνῃ must be wrong; it is due to the proverb. A simple correction is φαίνει = 'discloses what *is contraband*'; cf. L. and S. φαίνω, A. 4.

A. P. xii. 243.   [Strato.]

> Εἴ με τὸ πυγίζειν ἀπολώλεκε, καὶ διὰ τοῦτο
> ἐκτρέφομαι ποδαγρῶν, Ζεῦ, κρεάγραν με πόει.

We should read ἐκστρέφομαι (cf. ποσὶν ἐξεστραμμένοις quoted in L. and S.). This gives point to κρεάγραν, 'crooked flesh-hook.'

A. P. xii. 254. 3, 4. [Strato.]

> Τίς τούτων δοῦλος τίς ἐλεύθερος οὐ δύναμ᾽ εἶπαι
> ἄνθρωπος τούτων κύριος οὐ δύναται.

A semicolon should be placed after εἶπαι, τίς introducing indirect questions with ἐστιν omitted. Line 4 should contain a question mark after κύριος, the meaning being, 'Is a man their master? Impossible.'

A. P. xii. 256. [Meleager. His garland of lovely boys.]

Lines 5, 6:

> Ναὶ μὴν Ἡράκλειτον ἐπέπλεκεν, ὡς ἀπ᾽ ἀκάνθης
> εἰς ῥόδον· οἰνάνθη δ᾽ ὡς τις ἔθαλλε Δίων.

Read εἰς, *i.e.* 'as it were *inserting* a rose.'

Lines 9, 10:

> ἁβροκόμην δὲ Μυΐσκον, ἀειθαλὲς ἔρνος ἐλαίης,
> ἱμερτοὺς ἀρετῆς κλῶνας ἀπεδρέπετο.

For ἀρετῆς editors believe we need a name of a plant and of a boy. The fatal objection is the plural κλῶνας. All the other comparisons are made between *one* boy and *one* plant. The poet here is summing up; for ἀρετῆς we may read Ἐρατοῦς = 'he has plucked the lovely scions of Erato, Muse of love's poesy.'

A. P. xii. 257. 1, 2. [Meleager.]

Ἁ πύματον καμπτῆρα καταγγέλλουσα κορωνὶς
ὀρκοῦρος γραπταῖς πιστοτάτα σελίσιν.

Salmasius read ἑρκοῦρος. It is probable that in any case a word will have to be invented. Would not ὀρχοῦρος (guardian of the fruit trees) be nearer the MS.? It would bear practically the same meaning as ἑρκοῦρος, but would anticipate more clearly ἄνθεσι συμπλέξαι, line 6.

A. P. xiii. 5. 5, 6. [Phalaecus. On four victors.]

Καὶ τίς πατήρ τοι ; — Κλεινος ἢ οσπερ ἀμμιν.
Ἔμπη δὲ νικῆς ; — Ἰσθμὸν ἢ τύ δ᾽ ἔμπη ;

We should interpret this line as follows : Clinus is the name of the father ; this answer is given by one of the brothers ; whereupon the others say, 'the same is ours too' ὅσπερ ἄμμιν (πατήρ ἐστι). ἢ is evidently redundant, as in the next line which has a similar error ; probably it is a scribe's mark to show that another speech begins. We may then write : Κλεῖνος· (β) ὅσπερ ἄμμιν. Line 6 is uncertain.

A. P. xiii. 6. 5, 8. [Phalaecus. To a statue of Lycon.]

ὅσσα γὰρ καθύπερθε λαμπρὸς ἀνὴρ
μνᾶμα τοῦ χαριέντος ἔν τε λέσχῃ
ἔν τ᾽ οἴνῳ τόδε κἄτι τοῖς ἔπειτα
ἄγκειται, παράδειγμα τᾶς ὀπωπᾶς.

We should read καθυπῆρχε, construing ὅσσα as an adverbial neuter = 'In those qualities wherein the man was famous, of them this is a memorial, etc.'

A. P. xiii. 8.   [Theodoridas.]

ἐκ δολίχου τορασφυρήλατον, ὡς τάχει κρατήσας
παῖς Ἀριστομάχειος ἀνείλετο χάλκεον λέβητα.

Probably some proper name lurks under τορα. May we
read Θήρᾳ = 'in Thera'?

A. P. xiii. 22. 1-5.   [Phaedimus.]

τόξον μὲν, ᾧ Γίγαντος ὤλεσας σθένος,
   ἴσχε βίης, Ἑκαεργ' ἀνάσσων·
οὗ οι φαρέτρη λύεται λυκοκτόνος
   τοῖσδε δ' ἐπ' ἠιθέοις ὀιστὸν
στρέφειν Ἔρωτος, τόφρ' ἀλέξωνται πάτρῃ.

In line 3 read οὗ σὴ φαρέτρη = 'where thy quiver, etc.'

A. P. xiii. 23. 3, 4.   [Asclepiades.]

ὃς πρέσβυς ὀγδώκοντ' ἐτῶν τὸν ἐκ νέων ἔθαψεν
   ἤδη τι τέχνᾳ καὶ σοφὸν λέγοντα.

Probably some proper name is concealed under ἐκ νέων.
May we not read τέχνας καὶ σοφοῦ λαχόντα?

A. P. xiii. 27. 1, 2.   [Phalaecus.]

φῶκος ἐπὶ ξείνῃ μὲν ἀπέφθιτο· κῦμα γὰρ μέλαινα
   νεῦς οὐχ ὑπεξήνεικεν, οὐδ' ἐδέξατο.

i.e. οὐδ' ἐνήξατο. Cf. ix. 36. 2, ὁλκὰς . . . νηξυμένη.

A. P. xiii. 28. 5, 6.   [Bacchylides or Simonides.]

οἳ τόνδε τρίποδά σφισι μάρτυρα Βακχίων ἀέθλων
   ἔθηκαν· κείνους δ' Ἀντιγένης ἐδίδασκεν ἄνδρας.

For κείνους some word is needed beginning with a vowel.
We might read ἐσθλούς. The corruption may be due
primarily to κ having taken the place of εσ.

G

A. P. xiv. 43. 3. [De Scroto.]

Ἡρακλέους ἦρε μέν με συνεύνετις.

i.e. ἐρέφει με.   L. and S. quotes λάχναι γένειον ἔρεφον.

A. P. xiv. 59. 1, 2. [On the Argo.]

Υἶας πεντήκοντα μιῇ ἐνὶ γαστρὶ λαβοῦσα

μηληστων πάντων ἔκτανον ἡγεμόνα.

It is improbable that the mother of the Argonauts would call her children pirates. μήκιστον='tallest' is an easy correction.

A. P. xiv. 71. 1, 2.

Ἁγνὸς εἰς τέμενος καθαρὸς, ξένε, δαίμονος ἔρχου

ψυχὴν, νυμφαίου νάματος ἀψάμενος.

i.e. καθαρόν (edd.), with ἁγνισθείς (edd. ἁγνὸς πρός).

A. P. xiv. 105. 1. [On the foot (πούς).]

εἰμὶ χαμαίζηλον ζώων γένος·

Should we not read χαμαιζήλων with γόνος='I am the child of animals that tread the ground'?

A. P. xiv. 106. 3, 4. [On the same.]

ἦν δὲ τὸ λοιπὸν

αἴρῃς, εὑρήσεις ἐπίρρημα τόπου.

For τὸ λοιπόν we should read τελευτήν='the final letter.' For ἐπίρρημα we may read εἶτα τὸ ῥῆμα. The confusion is due primarily to the substitution of ρ for ο. Cf. v. 141. 2, Λατρίδεω=Λατοΐδεω.

A. P. xiv. 124. 8, 9.

σὺ δὲ τοῖσιν ἐπαλλιστα δάκρυα χεύσας

ἑπτὰ καὶ εἴκοσ' ἔτεσσι βίου ποτὶ τέρμα περήσεις.

As the MSS. frequently write στ for σ or τ, we may read σοῖς ἐνὶ πήμασι.

A. P. xiv. 126. 8.

αἰαῖ, τηλύγετον δειλὸν τέκος, ἥμισυ πατρὸς

τοῦδε καὶ ἡ κρυερὸς μέτρον ἑλὼν βιότου.

Probably we should alter καὶ ἡ to γοῇ = 'thou art mourned (cf. A. P. 7. 371, γοηθείς), chill in death, attaining to half the span of life of thy father here (τοῦδε).'

A. P. xiv. 132. 1, 2.

Κύκλωψ ἐγὼ Πολύφημος ὁ χάλκεος·

ἐγώ should be χῶ = 'It is a Cyclops, yes, and Polyphemus.'

A. P. xiv. 137. 1-4.

δάκρυ παρὰ στάξαντες ἀμείβετε· οἵδε γὰρ ἡμεῖς,

οὓς τόδε δῶμα πεσὸν ὤλεσεν Ἀντιόχου

δαιτυμόνας, οἷσιν θεὸς δαιτός τε τάφου τε

τόνδ' ἔπορεν χῶρον.

In line 3 read θείως = 'he, by divine decree.'

A. P. xvi. 54. 1, 2.   [To Ladas.]

οἷος ἔης φεύγων τὸν ὑπήνεμον, ἔμπνοε Λάδα

θῦμον, ἐπ' ἀκροτάτῳ πνεύματι θεὶς ὄνυχα,

τοῖον ἐχάλκευσέν σε Μύρων.

In line 2 θεὶς ὄνυχα is grotesque. We should not try to get a word from πνεύματι to agree with ἀκροτάτῳ, but should in all probability read γυμνά τ' ἔθεις ὄνυχι = 'and didst run on thy toes, naked.' ἔμπνοε in line 1 has probably helped to create the corruption. Cf. xiv. 19. 2, ὀρθὰ τρέχοντα.

A. P. xvi. 95. 1, 2.   [Damagetus.   Heracles and the Nemean lion.]

ἐκ Νεμέας ὁ λέων, ἀτὰρ ὁ ξένος Ἀργόθεν αἷμα
πολλὸν ὁ μὲν θηρῶν μείζων, ὁ δ' ἡμιθέων.

Stephanus preserved the correct reading μεῖζον, agreeing with αἷμα. With a comma after Ἀργόθεν the construction is evident. Cf. xvi. 252. 1, κἀγὼ, κύπριδος αἷμα.

A. P. xvi. 96. 1, 2.   [Heracles and the stag.]

τί πρῶτον, τί δ' ἔπειτα φρεσίν, τί δὲ λοίσθιον ὄσσοις
θαυμάσω τέχνης ἀνέρος ἠδ' ἐλάφου ;

i.e. θαυμάζω.

A. P. xvi. 97. 4.   [Heracles and Antaeus.]

καὶ φρίττω κρατερὸν τὸν θρασὺν Ἡρακλέην.

We should read καθορῶν.

A. P. xvi. 102. 5, 6.   [On Heracles.]

Ἀλκμήνης ὠδῖνας ἔχει λίθος· αἱ δὲ μεγαυχεῖς
Θῆβαι νῦν μύθων εἰσιν ἀπιστότεραι.

Heracles is addressed personally in lines 2, 3 and 4 ; we should then read ὠδῖνά σ' ἔχει. Editors explain the last line (on the assumption that Thebes was razed to the ground) as meaning 'while Thebes is less worthy of being believed than a fable.' It is hardly conceivable that a poet should end a compliment to Heracles by saying that Heracles' city was a fiction. We should read εἰσ' ὀνομαστότεραι.

A. P. xvi. 103. 3.   [Geminus.   Heracles robbed of his weapons.]

ποῦ σοβαρὸν μίμημα ; τί σ᾽ ἔπλασεν ὧδε κατηφῆ
Λύσιππος, χαλκῷ τ᾽ ἐγκατέμιξ᾽ ὀδύνην ;

With μείδημα we have a perfect balance, σοβαρόν, κατηφῆ and μ., ὀδύνην.

A. P. xvi. 123. 1.

οὐ τὸν βουθοίναν Ἡρακλέα, παῖδες ἀγρῶται,
οὐκέτι κερδαλέοις ἔμβατα ταῦτα λύκοις.

The verb is ἀρνήσονται in line 3.   We should read νή [ναί] for οὐ, line 1.

A. P. xvi. 128. 1.

Μαίνεται Ἰφιγένεια· πάλιν δέ μιν εἶδος Ὀρέστου
ἐς γλυκερὴν ἀνάγει μνῆστιν ὁμαιμοσύνης.

πάλιν seems weak.   May we not read ἁπαλοῦ ?

A. P. xvi. 131. 1.   [Antipater.   On Niobe.]

Τανταλὶς ἅδε ποχ᾽ ἅδε δὶς ἔπτα τέκνα τεκοῦσα.

Edd. ἑπτάκι.   We may then read ἁ τὰ δὶς ἑπτάκι.

A. P. xvi. 132. 6, 7.   [Theodoridas.   On Niobe.]

θνατοῖς ἐν γλώσσᾳ δολία νόσος ἁ ἀχάλινος
ἀφροσύνα τίκτει πολλάκι δυστυχίαν.

S. gives ἅδ᾽ ἀχάλινος ; read ἁ δ᾽ = 'and [unbridled] folly.'

A. P. xvi. 137. 5, 6. [Philippus. On Medea.]

Σῶν γὰρ ἀμέτρων

ζήλων εἰς ἃ θέλεις καὶ γραφὶς αἰσθάνεται.

Ausonius has left an accurate version of this epigram.
His piece ends thus:

namque tui vim

cera tenax zeli concipit immodicam.

We have to explain the presence of *vim* and *tenax*. The
former may well be an addition of his own, as *vis* is frequently
used of all kinds of passions. What is the original of *tenax*?
Only one word will explain the present MS. reading, viz.
ἡ κάτοχος, common in later writers in this sense; ηκ became
ηις, ηις; the remainder was easily changed. αἰσθάνεται
emphasises κάτοχος, which='the painting with its tenacious
memory.'

A. P. xvi. 147. [Antiphilus. On Andromeda.]

χὰ μὲν ἀπὸ σκοπέλοιο χαλᾷ πόδας ἠθάδι νάρκᾳ

νωθρόν.

πόδας is clearly corrupt. All that is necessary is to read
πόδα τηθάδι νάρκᾳ, σ having displaced τ.

A. P. xvi. 150. 3. 4. [Pollianus. A statue of Polyxena.]

Ἴδ' ὡς, πέπλοιο ῥαγέντος

τὴν αἰδῶ γυμνὴν σώφρονι κρύπτε πέπλῳ.

For πέπλῳ may we not read πότμῳ?

A. P. xvi. 175. 2. [Antipater.]

εἶδε λίθον Παφίην καὶ ὤμοσεν "Ἤθελον εἶναι."

i.e. κᾆτ' (καὶ εἶτα).

A. P. xvi. 228. 1.   [Anyte.]

Ξεῖν, ὑπὸ τὰν πέτραν τετρυμένα γυῖ ἀνάπαυσον·

i.e. κέδρον.   See L. and S. for a description of this tree.

A. P. xvi. 240. 1-3.   [Philippus.]

(α) Ὡραίας γ' ἐσορῶ τὰς ἰσχάδας· εἴ γε λαβεῖν μοι
συγχωρεῖς ὀλίγας. (β) Θίγγανε μηδεμιᾶς.
Ὀργίλος ὡς ὁ Πρίηπος ἐρεῖς ἔτι καὶ κενὸς ἥξεις ;
(α) Ναὶ λίτομαι, δός μοι. (β) Καὶ γὰρ ἐγὼ
δέομαι.

(α) is the passer-by ; (β) is Priapus.   Line 3 should read
thus :

(α) Ὀργίλος ὡς ὁ Πρίηπος· (β) ἀρεῖ σύ τι, καὶ
κενὸς ἥξεις ;

'How curst Priapus is !' 'What, are you going to take
something, coming with nothing ?' ἥξεις, indignant question,
as καὶ shows.   Cf. Soph. *Antig.* 726 :

οἱ τηλικοίδε, καὶ διδαξόμεσθα δὴ ;

A. P. xvi. 242. 3, 4.   [Erucius.   On Priapus.]

ἔχει δέ σε δίψα γυναικῶν,
ὦ 'γαθέ, καὶ σπαργᾷς θυμὸν ἄπαντα πόροις

Should we not read ἀπόρως = 'Past cure' ?

**A. P. xvi. 273. 5.   [Crinagoras.   On Praxagoras,
a doctor.]**

καὶ ὅποσα τμηθέντος ἐπὶ χροὸς ἄρκια θεῖναι.

i.e. κᾰθ' (καὶ ἔτι) = 'furthermore.'

A. P. xvi. 304.   [On Homer.]

Διεξιὼν, Ὅμηρε, τὴν κεκαυμένην,
φθονεῖν ἀφῆκας τὰς ἀπορθήτους πόλεις.

ἀφῆκας can only mean 'thou didst allow.'   We need 'thou
hast excited the others to envy,' *i.e.* ἐφῆκας, which Homer
uses c. infin. in this very sense.

A. P. xvi. 310. 5.   [Damocharis.   A statue of Sappho.]

Αὐτομάτως δ᾽ ὁμαλή τε καὶ οὐ περίεργα κομῶσα
σὰρξ ὑποδεικνυμένην τὴν ἀφέλειαν ἔχει.

i.e. γανῶσα = 'with no overwrought sheen'; cf. ix. 322. 3, 4,
ἀναίμακτοι δὲ γανῶσαι ἀσπίδες, an exact parallel.

A. P. xvi. 361. 5, 6.   [On Calliopas the charioteer.]

Μοῦνος δὴ νίκης γέρας ἄρνυσαι.   Ἦ παρὰ πᾶσι
δόξαν ἔχεις ἀέθλων ἆθλα λιπεῖν ἑτέροις.

Two preceding epigrams show that it was the ease of
C.'s victories which astonished the theatre.   Line 4 of this
epigram says that the mouth of the horse never disobeyed
him.   We should read then ἀθλέων (partic. of ἀθλέω), 'You
alone always win the prize ; we all believe that you, when
you enter, leave all the *hard work* to the others,' *i.e.* they
work hard but never win—a splendid compliment.

EPIGRAMS IN VOL. III. OF THE DIDOT ANTHOLOGY

C. = Cougny.   K. = Kaibel, *Epigr. Gr.*   C. I. G. = *Corpus Inscr. Gr.*

C. 1-49 (= K. 784), 2.

τοῖς δὲ καταστήσασι Κύπρις χαριανταποδοίη.

i.e. χαριέντ᾽ ἀποδοίη = 'give gracious (gifts).'

C. i. 60 (= Pausanias, 5. 23. 7), 3, 4.

καὶ μετρεῖτ Ἀρίστων ἠδὲ Τελέστας
αὐτοκασίγνητοι κατὰ Λάκων καὶ ἐκ σέθεν·

V. L. κατὰ Λάκων ἐσέθεν.   We may read καττὰ Λάκωνες
ἔσαν = 'in virtue of the fact that they were Spartans.'

C. i. 120 (= Plutarch. 'Aratus,' 14), 3, 4.

σωτῆρος, σωτῆρσι θεοῖς, ὅτι πατρίδι τᾷ σᾷ
δαίμον᾽ ἴσον θείαν τ᾽ ὤπασας εὐνομίαν.

Read δασμόν = 'an equal distribution of property.'

C. i. 121. 3-5.   [On Nicasichones, a Boeotarch.]

δὶς γὰρ ἐνὶ πτολέμοις ἀγήσατο τὴν ἀσάλευτον
νίκαν ἐκ πατέρων τηλόθεν ἀρνύμενος
καὶ τρίτον ἱππήων.

Ἐκ πατέρων is genuine, γῆς being understood, as in A. P.
xiii. 27. 5, ἐν πατέρων.   For ἱππήων we should read ἱππεύων.
He won two victories on foot, a third on horseback.

C. i. 136.   [On Thaleia.]

Θάλει ἐπ' εἰρήνης σοφιας βλαλοι γαῖα πᾶσα·
εἰρήνη λοιβὰς τάσδε Θάλεια χέω.

i.e. Θάλλει ... σοφίας κλάδῳ ἡ γαῖα πᾶσα ; the αι of γαῖα
is short (or read γέα ; cf. on A. P. vii. 131).   For κ instead
of β, cf. C. 2. 210. 3, κιαίῳ for βιαίῳ.

C. i. 168 (K. 942). 1-3.

ἁ νίκα πύκταισι δι' αἵματος· ἀλλ' ἔτι θερμὸν
    πνεῦμα φέρων σκληρᾶς παῖς ἀπὸ πυγμαχίας
ἔστα παγκρατίου βαρὺν ἐς πόνον·

Should we not read πνεῦμ' ἀφρέων='foaming in hot spirit'?

C. i. 169. 5-6.   [Ariston, the boy champion.]

οὐ γὰρ ἐν εὐτυχίῃ κλήρου στέφος ἀλλ' ἐφεδρείης
    χωρίς, ἀπ' Ἀλφειοῦ καὶ Διὸς ἠσπασάμην.

We should read ἐσπασάμην, construing στέφος with it—
'I never had any luck in the draws; without ever having
a bye I won the prize from Alpheus and Zeus.'

C. i. 171 (= K. 948). 1-3.

τᾶς μελέτας ἄνθημα διάκτορον ἔνθα με κεδνοὶ
    θέντο παλαιστριτᾶν ἠιθέων φιλασαι
ἔργμασιν εὐτάκτοισι μεμαλότες ἄκρον ἔφηβοι
    καὶ φιλίαι Χαρίτων τ' ἄμμιγ' ὁμοφροσύναι.

We should read πελάσαι='to be near,' c. gen. as often,
and in line 4, φιλίᾳ ὁμοφροσύνῃ, with μεμαλότες.

C. i. 303.

δοιούς σοι Διόδωρος ἐθήκατο, Σῶτερ, ὀνείρους
ἀντὶ διπλῶν ὄσσων, φωτὸς ἐπαυράμενος.

A man cannot dedicate two dreams. Read ἀμαυρούς = 'two statues of blind men' to symbolise the god's power.

C. i. 315 (C. I. G. 3. 47006), 6-9. [On the Sphinx.]

δεινὸν μὲν τὸ θέαμ'· ἀτρεκὲς δ' εἴ τίς γε νοήσει,

ΤΝϹΧΕΙΤΕΙΗΟΤΟΕΤΙΩΝΛΜΟΝΗϹΛϹΙΟΝΔΕ

ΛΕ | ΛΕΤϹΑΝΤΟΛΕΙΑΙΟΜΕΔϹϹΙΓϹ, ἐκ τῆς θεότητος.

As the Sphinx faces due east, we can read in line 7 ἠέλειον δὲ (ἠέλιον) and in line 8 some form of ἀντολίη (cf. A. P. line 65). The last feet of the latter line we may take to be μεδεούσης τῆς θεότητος = 'the Deity guarding it,' εκ being misread for ειϲ = ης. L. and S. give inscriptional authority for this use of the word. This must follow a mention of the sun-god, Ammon. We may then read ἠώους θεὸν "Αμμων' written ηουοϲ τιων αμων. The first foot contains a verb c. acc. = 'look towards.' This may be Δέρκεται (written ταιρχειτει). The first foot of the next line is obscure owing to the obliteration : it may be a word c. gen. ἀντολίης.

C. ii. 28 (Diog. 'Laert.' iv. 5, 6). [Theaetetus. On Crantor.]

γῆ, σὺ δὲ τεθνειῶτα τὸν ἱερὸν ἄνδρ' ὑπόδεξαι·
ἦ ῥ' ὅ γε καὶ κεῖθι ζώει ἐν εὐθυμιῇ.

i.e. εὐθενίῃ, quoted from an inscription by L. and S., εὐθηνία, also in l. 7 of that on the battle of Actium.

C. ii. 50. 1-2.

Μνῆμα Μνησαγόρας καὶ Νικοχάρους τόδε κεῖται·
αὐτὼ δ' οὐ παραδεῖξαι ἀφείλετο δαίμονος αἶσα.

i.e. πάρα δεῖξαι· = 'them it is impossible to show.'

C. ii. 122. β. 1-2.

Σῶμα μὲν ἐνθάδε σόν, Διονύσιε, γαῖα καλύπτει,
ψυχὴν δ' ἀθάνατον κοινὸς ἔχει ταμίας.

As ταμίας is not found without a genitive, read ἀθανάτων.

C. ii. 124. 5-6 (Plutarch, 'Vitae X.' orat. iii. 18).
[On Lysias.]

δεῖ σ' ἀρετῆς κήρυκα τεκεῖν τινα Λυσίᾳ ὕμνον
δόντα καταφθίμενον καὶ σοφῷ ἀθάνατον.

Jacobs read δύντα κατὰ φθιμένων. We should continue
καὶ ζόφον ἀθανάτου.

C. ii. 127. 4.

ἦλθ' ἐπὶ πανδεκτον Φερσεφόνης θάλαμον.

πανδέκτην is probably the true reading.

C. ii. 134 (Athenaeus, iv. 176 C).

τοῦτο Θέων ὁ μόναυλος ὑπ' ἠρίον ὁ γλυκὺς οἰκεῖ
 αὐλητής, μίμων κὴν θυμέλῃσι χάρις.
τυφλὸς ὑπαὶ γήρως οἴχωκε, Σκαρπάλου υἱός,
 νήπιον ὄν γ' ἐκάλει Σκάρπαλος Εὐπάλαμον
ἀείδων αὐτοῦ τὰ γενέθλια· τοῦτο γὰρ εἶχε
 τοὔνομα, πᾶν μαρπᾶν ἤδυσμα σημανέων.

σημανέον is correct, for Θέων is the subject of εἶχε, not
Scarpalus. ἀείδων is clearly corrupt. This other name
Eupalamus, the father, could not have invented until the
son had acquired some experience in playing. We can then
with certainty read ἀεὶ, ἰδὼν κ.τ.λ. = 'His father always
called him Eupalamus, though he *saw* his son's birthday feast.'

πᾶν μαρπᾶν ἤδυσμα must be an interpretation of the name
Eupalamus. We should read τᾶν καμπᾶν νήδυμα = 'to signify
the sweetness of his musical trills.' Cf. ii. 498. 4 below,

Νήδυμος, Ἰταλικῆς Ἀδαής παῖς, ἵμερος ὄντως.

C. ii. 157.

ἐσλὸς ἐὼν Πολύειδος Ἔχεω . . . φίλος υἱός.

Should we not read Ἐχίωνος? As Πολεῖδος is the original,
it is clear that ι and ε are interchangeable in this epigram.

C. ii. 183.   C. I. G. 2892.

εὔδιον ἐκ μακάρων ἀνύσαντά σε τὰν ἀόρατον,
  Γοργία εὐγήρως, ἀτραπιτὸν βιότου,
ὄλβου τηλεθάοντος, ἐκοίμισεν ὕπνος ὁ λήθης,
  κάντα προς ἑπταπόρου στᾶσε σε Πληιάδος . . .
οὕνεκακαὶ πατέρων ἐπὶ γυμνάδος ἠδὲ φιλόπλου
  πρόσθε νέων ἀγέλας ἔδρακεν ἀγεμόνα

In line 4 read κἄντικρυς, with Πληιάδος as a genitive of
place = 'put thee even where is the Pleiad,' and in line 7,
κεὐπατόρων, as πατέρων, is obscure.

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C. ii. 191 (C. I. G. 3588).

ἔστιν τοὔνομά μοι 'Αφροδίσιος, ὦ παροδῖτα,
  εἰμὶ δ' 'Αλεξανδρεὺς τῶν δὲ χορῶν ὁ μέσος,
θνήσκω δ' οἰκτροτάτῳ θανάτῳ διὰ τὴν ἄλοχόν μον
  κλεψίγαμον μιαρὴν ἣν περὶ Ζεὺς ὀλέσει.
ταύτης γὰρ λάθριος γαμέτης καὶ ἀμὸν γένος αυχων
  εἷλξέ με, κἀφ' ὕψους δισκοβόλησε νέον.

For τῶν, line 2, we might read ζῶν. What is ὁ μέσος
χορῶν? Should we not read κόρων = 'and, while alive, was
the second of the sons'? In line 5 αυχων should clearly be
ἄγχων = 'throttling me.' Γαμέτης is strange for 'paramour.'
ἀμόν is corrupt, as the α should be long. Should we not
read καὶ ὁμόγνιος = 'yes, my own brother,' in reference to
κόρων in line 2?

C. ii. 206

τοῦτο σαοφροσύνης γέρας Ἀτθίδι τᾷ πολυκλαύστῳ
    οὐκ ἴσον οὐδ᾽ ἀρετᾶς ἄξιον· ἀλλ᾽ ἐθέμαν
μνάμαν εἰς αἰῶνα φερώνυμον αὐτὸς ἀνάγκᾳ
    θεῖος, νηπιαχω πνεῦμα χαριζόμενος.
οἴσω γὰρ καὶ τοῦτο χάριν σέο, καὶ τὸν ἀπηνῆ
    ὄμμασι τοῖς στυγνοῖς ὄψομαι ἠέλιον.

This is the last of four superb epigrams. Theon is δὶς
προγέρων of his wife's age. It is clear then that νηπιαχω
refers to Atthis, the child-wife. How could Theon give
spirit to his wife? We should read with certainty νηπιάχου
πνεῦμα χατιζόμενος = 'missing the child's life.' The middle
voice is so frequently used for the active in the whole
Anthology that it need cause no offence here.

C. ii. 218

ὃς βασίλεια Διὸς καὶ ἐν Ἡρακλέους τρισεναθλοις
    ἵπποις νικήσας δώματ᾽ ἐπηγλάϊσεν.

Editors read τρὶς ἐνάθλοις, either construing the latter word
with ἵπποις, leaving Ἡρακλέους without a construction, or
making the word mean 'games.' We should read τρισὶν
ἄθλοις = 'in three games in honour of Heracles.'

C. ii. 224

τὴν τρίβον ὃς παράγεις ἀλύπως τόδε σῆμα νοήσας
    μὴ, λίτομαι, γελάσῃς, εἰ κυνός ἐστι τάφος.

Read μή πως = 'please do not'; the repetition of μή is a
touch of art.

C. ii. 264. 3.

ὦ γαῖα πατρὶς Κασπίας παρὰ κλήθρας

κλήθρας must, of course, mean 'alder,' not 'gates,' as edd.
say. We should read κλήθραις, to make sense of the line.

C. ii. 267 (K. 618), β. 5-8.

οὔτις ἀδακρύτοισι τεὸν παρὰ τύμβον ἀμείβων
    ὀφθαλμοῖς σχεδίου δέρξεται εὐστιχίην·
ἄρκιον ἐς δολιχὸν τόδε σοι κλέος· οὐ γὰρ ἀπευθὴς
    κείσεαι οὐτιδανοῖς ἰδόμενος νέκυσι.

We should read εὐστοχίην (6) and εἰλόμενος = 'pent up'
(line 8).

C. ii. 300 (K. 636).

Εὔρεσιν ἐνθάδε γῆ κατέχει θανάτοιο λαχοῦσαν
μητέρα τὴν εὔτεκνον εὐδαίμονες παροδῖται.

Found at Rome written in Latin letters. We should read
εὐμενέες παροδῖται.

C. ii. 310. 5, 6 (K. 208).

ἀλλ' ὑπ' ὀλβίων
σφαλεὶς μελάθρων στυγνὸν ἦλθ' ὑπ' Ἀίδαν.

To make sense we should read ἀπ' ὀλβίων σφαλείς, i.e.
ἀποσφαλείς. The corruption is due to ὑπ' in the next line.

C. ii. 316. 15, 16.

τοὔνεκα μοι, πάτερ ἐσθλὲ, φανήσει, μηκέτι σεῖο
Τειρόμενος γλυκερὴν τρύχε χρόνῳ κραδίην.

So ends an epigram on a boy of seven whose father spent
lavishly to save his life. The boy says he is a καλὸν σέβας,
because he has died young, then continues as above. φανήσει
can only mean 'thou shalt appear to me one day.' Should
we not read ἐφαδήσει? The construction is idiomatic, τοὔνεκα
= sic, 'Then, dear father, it will please me, so thou no more
wear out thy heart.' ἐπιανδάνω is one of Homer's choice
words.

C. ii. 334.

Ἡρπάχθη μέγαρον Μάρκου αειμαρου δε προσ-
    εῖπεν
    κουρίδιον γαμέτην πῶμα φίλον φθαμένη.
Ἡρπάχθη· δαίμων δὲ πικρῆς οὐ λήθετο μοίρης
    ἄμα καὶ ἐν μεγάροις υἱέα λειπόμενον
Ῥοῦφον ἄφνω ἥρπαξε, δόμους δηχθὺς ἐλεεινοὺς   5
    κήδεσι, καὶ γοερὴ πᾶσ' ἐδάκρυσε πόλις
Ἀλλὰ τύχης οὐκ ἔστι φυγεῖν ἀμετάτροπα δῶρα,
    Μάρκε· τίς ἀπλήστου πένθεος ὠφελίη ;
Τέτλαθι· καὶ γὰρ ἄνακτες ἀνμιδητω ποτὲ πένθει
    κύραντες, τοίης ἄλγος ἔχουσ' ὀδύνης.   10

The editors have made a sorry business of this epigram.
Read :

Ἡρπάχθη μεγάρων Μάρκου δάμαρ, οὐδὲ προσ-
    εῖπεν
    κουρίδιον γαμέτην Πῶλλα φίλον φθαμένη.

Πῶλλα appears C. ii. 290. 3 ; ii. 540. 3. Pollo died before
she could speak to Marcus.

Line 4 should begin with ἀλλά, whereas line 5 is δ' ἤχλυσ',
and ἀναυδήτῳ is the reading in line 9.

C. ii. 339 (K. 218), 17, 18.

τοῖς δὲ παρερχομένοισι θεὸς τ᾽ εὐχήν τινα δοίη
εἴπασιν χαίρειν Σωκρατέαν κατὰ γῆς.

Read θεὸς σπουδήν τινα after παρερχομένοισι='good *speed.*'

C. ii. 340. 1, 2.

τόνδ᾽ ἀρετὰν ἀμείψασα Λεοντέα Εὐρυδίκοιο
τίμησεν πάτρα γυμνάδος ἐν τεμένει.

We should read τόνδ᾽, ἀρετὰν βλέψασα, (μλείψασα).
The last line (8) reads:

τὸν ἱερὸν πέμψαιτ᾽ εἰς δόμον εὐσεβέων.

i.e. τὸν νεαρόν: the final ν of τόν being omitted, as often.

C. ii. 344. 2.

ἔθανου δ᾽ οκτωκαιδεκέτις

i.e. ὀγδοοκαιδεκέτις.

C. ii. 346 (K. 663), 3, 4.

αἰεὶ δὲ μνήμη σε φυλάξομεν ὡς παρέοντα
εἵνεκενηειας εἵνεκά τ᾽ ἀγλαΐης.

i.e. εἵνεκ᾽ ἐνηείας. Cf. ii. 348. 1, 3, ἐνηής.

C. ii. 347 (K. 538), 3, 4.

Μοῦσαι δε σαιεδεμεν ἡμῖν
Τέρπουσαι νυνὶ θρηνολογοῦσι, τάλαν.

i.e. Μοῦσαι δὲ σαί, ἀδέμεν ἡμῖν='Thy Muse which loves
to sing to us.' In the last line προσηνότατος is a barbarism
for προθυμότατος.

C. ii. 354.

ἡ πᾶσιν μακάρεσσι βροτοῖσί τε προσφιλὲς αἰεί,
    ἀσπασίοισι λόγοις τὸν παριόντα νέμω.

Read ᾗ in line 1, with παριόντ᾽ ἐνέπω = 'as is dear to gods
and men.' ἐνέπω, c. acc. as in A. P. 7. 167.

C. ii. 360 (K. 644).

εἰς θρήνους ἐφύλαξας ᾿Ατίνιαν, ὦ κακὲ δαῖμον·
    οὐχ ὁσίως ποινὴν εὐσεβίης κατέδου
῾Ρούστικον ἡγεμονῆα πόσιν, καὶ παῖδα τιθηνόν . . .

Read : καθέλου = 'thou hast destroyed.' Editors put a full
stop after line 2, leaving five accusatives without a verb : no
stop is required at all.

C. ii. 361 (K. 229).

τὴν κύνα Λεσβιακῇ βώλῳ ὑπεθήκατο Βάλβος
    εὐξάμενος κούφην τῇ κατὰ γῆς σκύλακι
δουλίδα καὶ σύμπλουν πολλῆς ἁλός· ἦν καὶ
        παράσχοις
ἀνθρώποις ἀλόγοις ταὐτὰ χαριζομένη.

Aeneas Piccolomini 'emended' to ᾗ κε, making perfect
nonsense. We should write ἤν κε. ἤν refers to κούφην γῆν,
and the translation is 'light earth, which *do thou* grant (cf.
χωροῖς ἂν εἴσω), for thou givest to *brute beasts* the same boon
as to men.'

C. ii. 373 (C. I. G. 3511).

αὐτὸς Ζεὺς Κρονίδης ὑψίζυγος αἰθέρι ναίων
σῶμα πυρὶ φλέξας στέρνων ἐξείλετο θυμόν·
οὐκ ἤμην βροτός· ἰθὺ παρέστην μητέρι σεμνῇ
νυκτὶ μελαινοτάτῃ ἑρμηνεύουσα τάδ᾽ οὕτως.

The 'interpretation' the dead person gave is that the soul
is immortal. As it stands, line 3 is high comedy: if the
spirit said it was not mortal, the word should have been
θνητός. We should read οὗ κείμην βροτός = 'where I lay
while I was a creature of earth.'

C. ii. 380. 3, 4.   [Diog. 'Laert.' iv. 3, 20.]

οὐ μᾶλλον Πολέμωνα τὸ σῶμα δέ· τοῦτο γὰρ αὐτὸς
μέλλων ἐς ἄστρα διαβαίνειν θῆκεν χαμαί.

i.e. διαβαλεῖν, ν ousting λ.

C. ii. 383 (K. add. 241. 6).

ὁ τᾶς ἀοιδᾶς ἀγεμὼν ἀν᾽ Ἑλλάδα
ὁ πανταπασιν ἐξισώσας τὰν λόγῳ
καὶ ἀτάραχον ἐν βροτοῖς θεύσας ὁδὸν
Πυρρωνιαστὴς Μενεκλέης ὅδ᾽ ἤμὴν ἐγώ.

Line 2 is πάντα πᾶσιν = 'I who made all arguments equal
to each other'—an exact description of Pyrrhonism. In
line 3 we might read καὶ ἀτάρακτον = καὶ ὁ ἀτάρακτον, and
in the last line, ἐδάμην = 'I died.'

C. ii. 395.

τὰν μεγάλαυχον ὁρᾷς . . . οὔνομ' ἀνέγνως
  ἇς κλέος ἐν Κρήτᾳ μίμνεται ἀθάνατον.
δόξῃ γὰρ γονέων ἀρετᾷ ἀνδρὸς συνο . . . ιμου
  Φείδωνος γενεας ἔκκριτον ἀθανάτων
μνηστηρα συ δέδεξαι ἐπίφθονον . . . ἐτέκνωσας
  σᾶς ἀλόχου Πείσω ἔγγονον ἰσόθεον
ἀλλὰ, Ζεῦ Κρονίδα, σώζοις γόνον ὃν κατέλειπον
  Σωναύταν δεκετῆ δόξαν ἔχοντ' ἀρετᾶς.

Editors put a stop after ἐπίφθονον, making the inscription suddenly address the husband. As the wife is probably addressing the husband in lines 3-6, we should read in line 5 σὺ δὲ—λέξαι ἐπίφθονον—ἀλλ' ἐτέκνωσας. The difficulty in lines 3 and 4 is the construction of δόξῃ and ἀρετᾷ. These words must clearly qualify the *son* of Peiso and his wife, as the last line shows. We should then read ἀρετᾷ δ' κ.τ.λ., with γεννᾷς ἐ. ἀ. μνηστείρας = 'Thou didst beget a son chosen from the immortals in ancestral glory and through the fame of his kinsman Pheidon.'

C. ii. 399 (K. 664).

μητρὶ μὲν ἐν γήρᾳ δάκρυ θήκατο, τῇ δὲ γυναικὶ
  χηρίαν, δυστήνου παιδὸς ἅμ' ὀρφανίῃ.

i.e. χρείαν.

C. ii. 401.

A woman married two husbands: the first, dying, left her with three children. She then married again, and says (lines 9-20):

ἀλλὰ καὶ ὃν ποθέουσα πλέον, φιλέοντα δὲ μεῖζον,
    προὔλιπον ἀμφὶ διπλοῖς νηπιάχοισι πόσιν,
τόνδ' ἐμὸν ἐχθαίρων ἄδικον μόρον οἰκτρὰ γοᾶται
    ἧς ζωῆς τέκνων οὕνεκα φειδόμενος.
τίς δὲ κόρας ἀδάκρυτος ὅταν φρενὶ πότμον + ἀνέσχοι
    τὸν βαρὺν ὥς με τρίτῳ νύξ ἐμάρανε φάει;

Editors have not understood the construction. They wrongly put a full stop at πόσιν, reading τόν δ'. The above reading is certain: it means 'but, that husband whom I loved more and who loved me more, and whom I left with two children, *he*, hating this my unjust fate, weeps bitterly, sparing his own substance for the sake of the children.' As she bore two living children to this second husband, the last word of line 14, φάει, must mean 'in the third childbirth': hence we should read ἐφ' υἷ. C. ii. 654. 1 gives an instance of υἱός with the first syllable short.

The piece concludes as follows (lines 19, 20):

οὕνεκα καὶ πρὸς τέκνα καὶ ἀνέρας, οἷσσιν ἀνέσχον
    εὐχὴν ἐξ ὁσίου, τέρμ' ἐπέβην βιοτῆς.

We should read οἷς σὺν ἀνέσχον = 'with whom I raised pious hands.'

C. ii. 415.

παῖδά με τεθνειῶτα τεη κατὰ γαῖα καλύπτει.

i.e. τιή = 'why?'

C. ii. 445. 5 (K. 690).

τοῖος δ᾽ ἦν γεγαώς, οἷός ποτ᾽ ἔφυσεν Ἴακχος
ἢ θρασὺς Ἀλκείδης ἢ καλὸς Ἐνδυμίων.

Read ἔφυ κεν='*must* have been.'

C. ii. 450 7.

κούφα κόνις σοι—Τὶν δέ, ὁδῖτ᾽, ὀλεῶς πέλοι.

Read ἴλεως πέλοι (sc. Θεός).   Cf. St. Mt. 16. 22.

C. ii. 453 a. 5, 6.

ἡμεῖς δὲ πάντες οἱ κάτω τεθνηκότες
ὄστεα τέφρα τε γεγόναμεν, ἄλλο δ᾽ οὐδὲ ἕν.

The stone-cutter, having previously written Κέρβερος κύων as an end of a line of seven feet, proceeded to extend γέγαμεν.

ib., β. 5, 6.

τοῦτ᾽ ἔσομαι γὰρ ἐγώ· σὺ δὲ τούτοις γῆν ἐπιχώσας
εἰπεοιεουκην τοῦτο πάλιν γέγονα.

The author has said it is useless to give mere ashes wine to drink ; the wine only makes mud. γέγονα and εἰπε cannot remain without the insertion of several letters. We may read without violent change :

εἰπέ, ὃ γαῖ᾽ οὐκ ἦν τοῦτο πάλιν γέγονε.

'Say, "that which was not earth has become (earth) again."'

C. ii. 463 (K. 322). [Glycia, a girl, speaks.]

χαίροις, ὦ παροδῖτα· τιμῆς ἐπάκουσον ἐμεῖο.

Read παροδῖθ', ἁπαλῆς.

C. ii. 469. 1, 2.

ἡρώων τὸν ἄριστον ὁρᾶτέ με Παρμενίωνα
ὅν ποθ' ὁ προπάτωρ ἔτρεφε Παρμενίων.

Read ὅν νέποδ'='grandson.'

C. ii. 470. 3, 4.

συγγαμέτας Αὖλος Βαβύλλιος ἔρσε μελίξας
στοργὰν ἀέναον.

i.e. ἔρσ' ἐμέ, δείξας. Cf. ii. 505. 4, δειξαμένη στοργήν.

C. ii. 495 β. 1, 2 (K. 517).

ἰδαιαν Εὐκλείας τὴν καὶ Μαρίαν με θανοῦσαν
μητέρα τὴν ἰδίην υἱὸς ἔθαψε Τίτος.

Should we not read ᾗ δέον='as was right'? He buried
her τροφείων μνησθείς (lines 6, 7).
For τὴν καὶ we may read τὴν γῇ='who died in this land.'

C. ii. 496. 5, 6 (K. 534).

Βύζαντος δὲ πόλει κλέος ἤραο, καί σε θανόντα
μήτηρ ὡς λαγόσιν θήκατο δεξαμένη.

i.e. θανόντα, μήτηρ ὥς='like a mother.'

C. ii. 498. 3-8.

$$\mathring{\eta}\nu \ \delta' \ o\mathring{v}\nu o\mu a \ \tau o\mathring{v}\mu\grave{o}\nu$$

Νήδυμος, Ἰταλικῆς Ἀδάης παῖς, ἵμερος ὄντως.
οὐκ ἤμην ἔμπροσθε πολὺν χρόνον, ἔστ' ἐγενήθην.   5
εἰς ὀλίγων ἐτέων ἐναρίθμιος ἄστατος αἰών
οὐκ ἀνέδραστον ἔχων ἴδιον δρόμον· ἧς δ' ἔλαχέν τις
μοίρης, ταύτην ἐκτελέσει· καὶ γὰρ βασιλῆες.

Line 4 means 'My name was Nedymus, and I was indeed a darling,' and shows that νήδυμος = 'sweet.'

The key to the next lines lies in δρόμον. ἐγενήθην makes no sense. We should read:

οὐχ εἴμην ἔμπροσθε πολὺν χρόνον ἔστ' ἐπονήθην

= 'I did not go long on my race before I was worn out.' εἴμην ἔμπροσθε recalls Homer's ἱέμενος πρόσσω, while ἐπονήθην is expressly quoted in L. and S. (Bk. II. 1) of running. In the next line we should read ᾆσσον: the similarity of σ and ι and the confusion of σο and ω explain αἰών—'One of the common crowd of runners, young, I ran unsteadily, though the course set before me was *fixed* for me, *for* each shall accomplish the doom allotted him.' This contrast between the uncertainty of the runner and the definite course that is set before him (strangely reminiscent of St. Paul) is vivid in itself, but masterly when reinforced by the reference to the soul's doom.

C. ii. 514. 3 (K. 604).   [On a comic actor.]

Μαρκίανος δ' ἔμ' ἔθαψε καὶ ἐκήδευσεν, ὁδῖται.

He must have known the line could not scan. Read καὶ εὖ κήδευσεν. Cf. Medea:

καὶ κατθανοῦσαν χερσὶν εὖ περιστελεῖν (= rite).

C. ii. 547. 1, 2.

Γάϊος εἱμαρτῇ ἀλόχῳ τόδε σῆμα θανούσῃ
    θῆκε Λυκειανῇ μνημοσύνης ἕνεκεν.

Read ἱμερτῇ. εἱμαρτῇ is strange.

C. ii. 548. (K. 544).

ὡς ῥόδον εἰαρινόν σε βροτοφθόρος ἥρπασεν
    Ἄιδης
    Σέμνην τλητα θεος ζωης αφιλαμεν αυτη.

In line 2 the accusative is indefensible. Read Σέμνη·
ἄπλητε θεός: cf. ii. 654. 5, ἀπλήρωτ᾽ Ἄϊδα. The last word
may be ἄνθη, carrying on the idea in line 1, with ζωῆς
dependent and some verb='to lose' or 'fade.'

C. ii. 570. 6.

ὃς ἂν δὲ χεῖρα προσαγάγῃ βαρύφθονον
    ταῖς αὐταῖς περιπέσοιτο συμφοραῖς.

Should we not read in line 2, ταῖς αὐτὸς αὐταῖς?

C. ii. 574. 1, 2, 6, 7.

τύμβον σοι ποίησα, Παπίριε, Γοργὰς ἄτεκνος
μητὴρ πρωτογόνῳ, ἕτερον παῖδ᾽ οὐκ ἔχουσα·
ἀντὶ γάμου δ᾽ ἔστρωσα τάφους, χήρα δ᾽ ἀπελεί-
    φθην   6
ἀνδρός τ᾽ ἠδὲ τέκνου οὐδὲ πλέον ἡ δακρύουσα.

In line 2 read οὐχ ἔξουσα, and in line 7 οὐδέν κ.τ.λ.=
'whose tears are all in vain.' The pathos and restraint of
the lines are masterly.

C. ii. 579. 1, 5.

ζητεῖς, ὦ παροδῖτα, τίς ἡ στήλη, τίς ὁ τύμβος . . .
τοῦθ᾽, ὅ ποτ᾽ ὦν, γέγονα, στήλη, τύμβος, λίθος,
  εἰκών.

ὁ is the article, not relative = 'I, who once lived.'

C. ii. 607 (K. 89).   [To Nicias, father and son, from the widow.]

σῆμα τόδ᾽ ἐν κενέῃ κεῖται χθονί, σῶμα δ᾽ ἐπ᾽ ἀγροῦ
  Ὠρειοῦ κρύπτει πυρκαϊὴ φθιμένου.
Τὸν δέ τι παπταίνοντ᾽ ἐπὶ γούνασι πατρὸς μάρψας
  Ἅιδης ᾧ σκοτίας ἀμφέβαλεν πτέρυγας.

As the father died in Oreum, his σῆμα being erected else-where, read ἐν ξενίῃ in line 1. The father dead, his son could hardly be 'staring round on his father's knees.' Read then in line 3:

τὸν δ᾽ ἔτι παππάζοντ᾽ ἐπὶ γούνασι ματρός

= 'The other, while yet prattling his father's name on his mother's knees'—a distinct Homeric reminiscence. Line 4 is οὗ σκοτίας, κ.τ.λ. = 'his (Death's) dusky pinions.'

C. ii. 613. 5.

τῷ δὲ παρεζομένη λαᾶσι δίκαζε τἀληθῆ.
i.e. δικάζετ᾽ ἀληθῆ.   Δίκη is the subject.

C. ii. 614. 1.

ὃς πάσας χάριτας καὶ τὰς φρένας ἐνθάδ᾽ ἔκλεισε
κεῖται Καρουέντις.

ἔκλεισε cannot be correct. We should read ἔκλῃσε = 'made famous.'

C. ii. 620. 7-9 (K. 654).   [To Chreste.]

τόνδε τάφον σοφίης ἕνεκεν κυδρῇ παράκοιτι
τεῦξ' Ἐπαφρᾶς συνόμευνος, Ἀλεξάνδροιο πολίτης
αγεντι εὐψύχει· κἀμὲ μένει τὸ θανεῖν.

It is futile to invent a second name in the last line.   The
stone-cutter wrote ἄγεντι for ἆγέν τε· = 'he made it and
built it.'

C. ii. 621 (K. 321).

ὄλβιον ἐνθέμενος βίοτον καρποῖς ἐπέχαιρον
βῶλον ἐπιψήχων πυροφόροις βοτάναις·
ἠδέ με χεῖρες ἔπαιον ἀπ. οργεος ἡνίκα θερμα
ἀκτῖνα προλίποιεν ἐφημερίων καταδυσα.
γηθοσύνη Δήμητρος ἀγαλλόμενον ἐχέτλησιν.   5
Ἄφνω δ' ἐν προκοπαῖς ἔλιπον βίον εἵνεκα Μοίρης,
ἁρπασθεὶς τέκνων καὶ γλυκερῆς ἀδόχου.
ἥτις ἐμοί γε μένει μετα ἔξοχα δῶρα καμόντι,
στεψαμένη καμάτῳ οἶκον ἐς ἀίδιον
καὶ θρήνοις κλαύσασα πολὺν χρόνον . . .   10
ἠρεμίην κοίτης ἐς τέλος ἀραμένη.

Line 1 should read εὖ θέμενος and καρποῖς ἔπ' ἔχαιρον.
Lines 3-5 are difficult. First, we must fix the subject of
προλίποιεν. L. and S. construe it with ἐφημερίων : this can
hardly be correct. Editors imagine θέρμα is the subject;
but why has it a plural verb? The subject is χεῖρες, as the
passage is reminiscent of εἴ δέ τῳ προλείποι ἡ ῥώμη, Thuc.
7. 75. Read θερμῇ ἀκτῖνι. ἔπαιον cannot mean 'fed me,' as
παίω in this sense is intransitive. Reading ἐπᾶγον = 'induced,'
we at once get a construction by an easy change to καταλῦσαι,

just as in line 7, ἀδόχου appears for ἀλόχου. καταλῦσαι
leads to ἀφ' ἔρκεος = 'in the courtyard.' ἐφημερίων in its turn
becomes clearly an error for ἐφημέριον, adverbial = 'day by
day.' We can then translate: 'and my hands induced me,
when they failed me in the hot sunlight, day by day to unyoke
in the farmyard, rejoicing as I did in the plough of
Demeter.'

The wife remained a widow (lines 8-10). As such, she
would naturally offer to her husband's shades first fruits
from his own lands. We should then read:

ἥτις ἐμοι γ' ἐμ' ἔνειμε, τά τ' ἔξοχα δῶρα καμόντι

= 'She allotted to me as my share what was my own (ἐμά),
which (τά) is the best gift to the dead.'

C. ii. 664.

ἀέναον τόδε σῆμα πατὴρ ἵδρυσε θυγατρὶ
    ἀθάνατον τιμὴν μνημόσυνον δακρυον
Μήτηρ δὲ βαρυπενθας ἐπὶ τέκνου ταχυμοίρου
    ἐμαυτὴν ζῶσα συγκατέθηκα τάφῳ.
    εινεκονι στοργῆς δάκρυσι μυρομένα.   5
Χαίροις ἐσθλὲ ὁδῖτα· σοφων οι μαννε τιμὰν
Πλούτωνος βασιλῆος ἐπιχθονίων ἀνθρώπων
    ᾧ χωρὶς μακάρων πάντες ὀφειλόμεθα
ἐστιγα καὶ ἐν φθιμένοις Νέμεσις μεγα. ἔστ' ἐπὶ
    τύμβοις
           τυμβον αλλα ἐμοῦ πάριθι.   10

δακρύων is certain in line 2. In line 3 βαρυπενθὴς is read
by edd. in defiance of metre. We should read ᾗ βαρὺ
πένθος, with ἦν, αὐτὴν, κ.τ.λ. in line 4 = 'I, her mother, who
was visited with bitter grief in the case of my child, lived
long enough to help my husband to bury him.'

In the next line στοργῆς δάκρυσι has a modern ring. We should probably read εἴνικεν ἱστορίης. For an exact parallel to this use of ἱστορία, cf. A. P. 7. 49. 4:

$$\text{ἤγνισε τὰν θνατὰν σήματος ἱστορίαν.}$$

Cf. 7. 154. 6:

$$\text{τᾶς κείνου νύμφας σῆμα καὶ ἱστορίη.}$$

Line 7 should clearly be :

$$\text{σοφῷ νοΐ μάλιτε τιμὰν, κ.τ.λ.}$$

= 'with prudent heart sin not against the honour of Pluto.' NT has supplanted ΛΙΤ. Line 9 should be ἔστι γε κἄν φθιμένοις, while the last line should read ἄλλῃ ἐμοῦ πάριθι = 'pass away from me by another road,' or, 'to some other place.'

C. ii. 688. 1-4 (K. 95).

$$\text{εἴ τις ὅλως γέγονεν χρηστὴ γυνή, ἤδ' ἐγώ εἰμι}$$
$$\text{πρός τε δικαιοσύνην καὶ τοῖς ἄλλοις ἄπασιν·}$$
$$\text{οὖσα δὲ τοιαύτη χάριν οὐ δικαίαν κεκόνισμαι}$$
$$\text{οὔτε παρ' ὧν ᾤμην οὔτ' ἀπὸ δαιμονίου.}$$

Line 2 should be κἀπὶ καλοῖς ἔπεσιν = 'and for my fair speech,' ιc = κ as often. In line 3 δικαίαν is an anapaest, as is παλαιός in Soph., etc., while κεκόμισμαι is obvious.

C. ii. 692 (K. 246).

$$\text{ἐπ' ὠκυμοίρῳ οἶκον Ἀσκληπιοδότῳ}$$
$$\text{πατὴρ Νόητος χῶσεν εὐερκῆ τάφον.}$$

In line 1 read σηκόν. οἶκον is barbarous.

C. iii. 41.

ἀνίκα τὸ Σπάρτας ἐκράτει δόρυ, τηνάκις εἶλεν
Ξεινοκράτης κλάρῳ Ζηνὶ τρόπαια φέρειν.

L. and S. do not accept the form τηνάκις. May we not
read τῆν' ἀγός = 'these trophies Xenocrates the captain
captured, to dedicate to Zeus.'' We should read κλαρίῳ as
a spondee. Cf. 'Ιῶτα, C. 167. 9.

C. iii. 60 (Diog. 'Laert.' iv. 5 ; xxiii. 27).   [On Eros.]

ἐν δοιῇ μοι θυμὸς ὅ τοι γένος ἀμφίσβητον   1
ἢ σε θεῶν τὸν πρῶτον ἀειγενέων, Ἔρος, εἴπω . . .
ἢ σέ γε Κύπριδος υἷα περίφρονος, ἠέ σε Γαίης   5
ἢ 'Ανέμων· τοι αἶσα κακὰ φρονέων ἀλάλησαι
ἀνθρώποις ἠδ' ἐσθλά, τὸ καὶ σέο σῶμα δίφυιον.

In the first line ἀμφισβητῶν is inevitable. For τοι αἶσα
Stephanus read τοῖος συ. τοῖ' ἶσα would add point to δίφυιον,
ἶσα being an adverb = 'equally.'   Cf. ἶσα δαείς, C. iii. 73. 17.

C. iii. 67 (Athen. xi. 497 D, E).   [Arsinoe's cup.]

Ζωροπόται, καὶ τοῦτο φιλοζεφύρου κατὰ νηὸν
τὸ ῥυτὸν αἰδοίης δεῦτ' ἴδετ' 'Αρσινόης,
ὀρχηστὴν βήσαν Λιγύπτιον, ὃς λιγὺν ἦχον
σαλπίζει κρουνοῦ πρὸς ῥύσιν ἱεμένου.

For ὀρχηστήν we should read ἀργηστήν = 'shining,' and in
line 4 πρὸς φύσιν ἀενάου = 'after the fashion of an eternal
fountain.'

C. iii. 74. 19-20. [On Pindar.]

καὶ μέλος, ὡς ἐνέπουσιν, ἐν οὔρεσιν ἠυκέρως Πὰν
Πινδάρου αἰὲν ἄειδε καὶ οὐκ ἐμέγηρεν ἀείδων.

We should clearly read ἀειδῶν = 'and stinted him not of songs.'

C. iii. 80. [On the Pharos of Alexandria.]

Ἑλλήνων σωτῆρα Φάρου σκοπόν, ὦ ἄνα Πρωτεῦ,
    Σώστρατος ἔστησεν Δεξιφάνους Κνίδιος.
οὐ γὰρ ἐν Αἰγύπτῳ σκοπιουρησοι ἐπὶ νήσων
    ἀλλὰ χαμαὶ χηλὴ ναύλοχος ἐκπέταται.
τοῦ χάριν εὐθεῖάν τε καὶ ὄρθιον αἰθέρα τέμνειν   5
    πύργος ὅδ' ἀπλάτων φαίνετ' ἀπὸ σταδείων
ἤματι, παννύχιός τε θόως ἐν κύματι ναύτης
    ὄψεται ἐκ κορυφῆς πῦρ μέγα καιόμενον·
καί κεν ἐπ' αὐτὸ δράμοι Ταύρου κέρας οὐδ' ἂν
    ἁμάρτοι
    σωτῆρος Πρωτεῦ Ζηνισε τησδε πλέων.

Proteus being named in the first and last lines, read σκοπιωρήσει in line 3 = 'thou shalt not keep guard.' In line 5 χάριν governs τοῦ τέμνειν = 'in order to cut the air straight upwards.' In line 6 σταδείων = 'flat places' is strange. May we read ἐσχατιῶν? θόως in line 7 is probably correct. The last line should be σωτῆρος, Πρωτεῦ, Ζηνὸς ὁ τῆσδε πλέων = 'the sailor who sails towards this Pharos (τῆσδε) will not miss Zeus the Saviour.'

C. iii. 157.

Ἀμφίων μούσαις κιθάρης ἔξησεν Θήβης
   τείχεα· νῦν δ᾽ ἐπ᾽ ἐμᾶς πατρίδος Ἰλλύριος
ἀδύλογον μοῦσαν μέθεπον.

With ἧξ᾽ ἧς ἐνὶ Θήβης=('raised the walls in his own
Thebes') in line 1, we get a contrast with ἐμᾶς πατρίδος in
line 2. ἧξα is found in C. ii. 672. a. 2.

C. iii. 175.   (Cramer, Anecd. Paris., iv. 133.)

ἅρματος ἡμετέρου τίς ἔβησεν ἐλάστορας ἄλλους
   δῖνον ἀειστρεφέα πάντοσ᾽ ἐλαυνομένους ;
Ἥλιε, τεθρίπποις νεμεσήσῃς μηκέτι μούνοις,
   οἵδ᾽ ἐπιτολμῶσιν ἡμετέροις τε δίφροις.

It is clear that τι is to be read in line 4. The epigram
is a complaint of the Moon against astronomers who are
explaining her movement by a δῖνος, which some editor
understood of the threshing-floor, inventing the lemma, Εἴς
τινας νυκτὸς ἀλοῶντας ὡς ἀπὸ τῆς Σελήνης. The Moon says,
'who has put new drivers to my car, going round in this
eddy ? O Sun, you need not be angry : they are attacking
my movement.' μούνοις is weak. We should read μοῖνος
='thou art not alone : I am a sufferer too.'

C. iii. 178.

ῥεῖθρα Κασωλίνου ποταμοῦ βεβορημένα νεκροῖς
   δέξατο Τυρσηνῆς ἠϊόνος κροκάλη
ἡνίκα φραγγικὰ φῦλα κατέκτανεν Αὐσονὶς αἰχμὴ
   ὁππόσα δειλαίῳ πείθετο Βουτελίνῳ
ὄλβιον ἂν τόδε ῥεῦμα καὶ ἔσσεται ἀντὶ τροπαίου
   αἵματι βαρβαρικῷ δηρὸν ἐρευθόμενον.

The construction continues in line 5, in which ἂν is
syncopated for ἀνά, with ῥεῦμ᾽ ὃ καὶ, κ.τ.λ., to follow.

C. iii. 181.

Σιμπλίκιος μέγ' ἄισμα κατηγορίαισι φαάνθη
ἐκ δ' ὁ κατηγορίας λῦσεν Ἀριστοτέλους.

ἄισμα is strange. Should we not read μέγα σῆμα? Cf.
σήματα φαίνων = 'wonders.'

C. iii. 189.

ὥρια πάντα τέθηλε καὶ ἄμπελος εἰς τόκον ὀργᾷ
σμήνεα δ' ἄρτι μέλι χλωρὸν ὑπεκπρορέει·
οὔθατα δὲ σφαραγεῦσι καὶ ἄρνες ἀεὶ σκαίροντες
αἶγες δ' εὐγλαγέες, λήια κεκλιμένα·
ὄρνεα δ' εὐφωνοῦσι, καὶ ἄλσεα εὔσκια δένδρα
ὕδασι δὲ κρυεροῖς ἀμφιγέγηθε πέτρα.

In line 3 σφαραγεῦσι is barbarous, the verb being deponent.
Read σπαργῶσι with ἄρνες and αἶγες as subject, οὔθατα
accusative of respect. Line 5 should read:

κατ' ἄλσεα δ' εὔσκια δένδρα.

C. iv. 5. Simonides.

τήν ῥά ποτ' Οὐλύμποιο περὶ πλευρὰς ἐκάλυψεν
ὠκὺς ἀπὸ Θρήκης ὀρνύμενος Βορέης
ἀνδρῶν δ' ἀχλαίνων ἔδακε φρένας, αὐτὰρ ἐκάμφθη
ζωὴ Πιερίην γῆν ἐπιεσσαμένη,
ἔν τις ἐμοὶ καὶ τῆς χεέτω μέρος· οὐ γὰρ ἔοικε
θερμὴν βαστάζειν ἀνδρὶ φίλῳ πρόποσιν.

It is difficult to see how snow can be 'alive,' and how it
can 'put round itself Pierian land.' The true reading is
indicated by the words περὶ πλευράς: that which goes round
the waist is ζώνη, carelessly corrupted into ζωή. ἐκάμφθη is
genuine. We may render lines 3-4, 'While a girdle (of it)
twists round and covers the Pierian land.'

C. iv. 8.   Cleobuline.

ἄνδρ᾽ εἶδον κλέπτοντα καὶ ἐξαπατῶντα βιαίως·
καὶ τὸ βίᾳ ῥέξαι τοῦτο δικαιότατον.

The second line is tame and immoral : it justifies theft and lies if violent enough. Read ταὐτό accusative after ῥέξαι = 'Well, it is exact justice to pay him back similarly in violence.'

C. iv. 17. 5, 6 (Athen. v. 61).   [Socrates and Aspasia.]

κἀγώ, ὅπως ἤκουσα, χαρᾶς ὑπο σῶμα λιπαίνω
ἱδρῶτι, βλεφάρων δὲ γόος πέσεν οὐκ ἀθελήτως.

For γόος we should read ῥόος = 'a flood of tears.'

C. iv. 42. 5, 7.

†ζῆθι τὸν ἐπίλοιπον ἐν βίῳ χρόνον καλῶς
εἰδὼς ὅτι κάτω Πλουτέως τὰ σώματα
Πλούτου γέμουσι, μηδενὸς χρῄζονθ᾽ ὅλως.

Read τἀσώματα = 'the incorporeal *subjects* of Pluto.'

C. iv. 54 (Origen omn. heres. Refut. iv. 32).

Ζῆνα πάλαι φθίμενον, πάλιν ἄμβροτον, ᾽Απόλ-
λωνος
κικλήσκω λοιβαῖσι μολεῖν ἐπίκουρον ἐμαῖσιν·
ὅς ποτε καὶ νεκύων ἀμενηνῶν μυρία φῦλα
Ταρτάρου εὐρωέντος ἀεικλαύτοισι μελάθροις
δύσνοστον ἀπλόεντα ῥόον κελάδοντα δίαυλον. κ.τ.λ.

In line 1 Ζῆνα is genuine ; in line 5 we should read :

δυσνόστων ἃ πλέοντι ῥόων κελάδοντα δίαυλον.

The editors have apparently failed to understand the construction.

C. iv. 67. 5, 6.   [On Narcissus.]

τοῦθ' ὃ βλέπεις στέφωμα παρὰ κρήνῃσιν ἐρασθὲν
ἔκλαυσεν μορφῆς εἰκόνας ἀντιτύπους.

Τοῦθ' is the statue of Narcissus. We should read στερέωμα,
owing to the similarity of φ and ρ. στερεός is the technical
word for a 'solid body.'

C. iv. 71.

αὐτοῦ μοι, Κλεόβουλε, παρὰ στροφάλιγγα θυράων
κλεπτομένην χάρισαι Κύπριδος εὐφροσύνην.
Βρίξαι ἔρως οὐκ οἶδε ποθούμενος· ἡ γὰρ ἀνάγκης
μίξις προστίμοις ἐνδέχεται πάθεσι.
καὶ γὰρ Ζεὺς θεὸς ἦν· ἀλλ' ἡνίκα καιρὸν ἔκλεπτεν
αἰετὸς ἢ δαμάλης ἢ κύκνος ἐβλέπετο.

In line 3 we should read ποθῶν ἐμός. The sense of line 4
is fixed by αὐτοῦ, line 1, and by καιρόν, l. 5 ; *sudden* oppor-
tunities create sudden necessities. We should then alter to
προσπαίοις : 'The union which necessity offers is possible in
sudden fits of passion.'

C. iv. 79.

οὐκ ἀγαθὸς μὲν ἔπεφν', ἀγαθὸν δέ τιν' ἐξενάριξεν
ἀγχέμαχον τόνδε μείρακα μακροβόλος.
Ὡς ἀδίκως τελέθεις, Ἄρες· ὅς γ' ἐν ἑαυτῷ κάρτος
κρείττοσιν οὐ παρέχεις πῶς ἑτέροις δικάσεις ;

Lines 3 and 4 do not make sense as they stand. The idea
is clearly 'Ares gives victory not to the better men, but to
the inferior.' Should we not read τοῖς ἑτέροις δ' ὀπάσεις=
'but givest it to the *baser* sort ?' See L. and S. ἕτερος, III. 2.

C. iv. 80.

> ὡς ἀγαθὸν σταδίῃ πλατὺ φάσγανον, ἐν δέ γε
>   τείχει
> τόξον ἀεὶ κρατέει· τοῦτ' ἐβόησεν Ἄρης. .

We should read ἐπόησεν, 'such is Ares' work.'

C. iv. 81. 4-6.   [On Christ and the Virgin.]

> ἀλλ' οὓς ἐφεῦρον ἐν βίῳ φῶς τοῦ βίου
>   τὸ φῶς τεκοῦσαν φῶς σε τοῦ φωτὸς γόνε,
> εὕροιμι κἀκεῖ φῶς τε καὶ λύσιν πόνων.

Read ἀλλ' ὡς='but just as.' We should put a comma
between φῶς and σε in line 5, making the former vocative,
agreeing with γόνε.

C. v. 16 (Athen. viii. 34, p. 344).   [Hedylus.]

> ὀψοφάγει, Κλειώ· καταμύομεν· ἢν δὲ θελήσῃς
>   ἔσθε μόνη· δραχμῆς ἐστιν ὁ γόγγρος ἅπας.
> θὲς μόνον ἢ ζώνην, ἢ ἐνώτιον, ἤ τι τοιοῦτον
>   σύσσημον· τὸ δ' ὁρᾶν μὴ μόνον οὐ λέγομεν.
> Ἡμετέρη σὺ Μέδουσα· λιθούμεθα δ' ὡς τὰ
>   πάλαι που
> οὐ Γοργοῦς, γόγγρου δ' οἱ μέλεοι λοπάδι.

Line 4 cannot mean 'only we tell you not to look.' Its
meaning is fixed by καταμύομεν and μόνη. The point is not
that Cleio should not look at the other guests, but that they
must not look at her. All she need do is bring some proof
of her identity; if they see her, they are turned to stone.
Hence we should read τὸ δ' ὁρᾶν μαινόμενον λέγομεν: 'We
say that to look at you is the act of a madman.'

C. v. 34 (Diog. Laert. 8. 1. 44).

ἦν ἄρα Πυθαγόρας τοῖος σοφός, ὥστε μὲν αὐτὸς
  μὴ ψαύειν κρειῶν καὶ λέγειν ὡς ἄδικον
σιτίζειν δ' ἄλλους·

Read ψαῦεν, λέγεν, σίτιζεν, as ἦν shows.

C. vi. 20. 4 ff.

Ζεὺς ὑμῖν τελετῆς μῆνιν ἔχει ἣν διέχρησεν
οὕνεκ' ἀτιμάζοντες Ὀλύμπια πασιάνακτος
Ζηνὸς — τοῦ πρῶτος μὲν ἱδρύσατο καὶ θέτο τιμὴν
Πεῖσος, καὶ μετὰ τόνδε Πέλοψ, ὅτε δημονναίαν
Ἑλλάδα . . .   (11) — τὸν δήτοθεν ὑμῖν
λείπεις καὶ τελετήν.

Editors propose δῆμον ἔναιεν Ἑλλάδα in line 7. We should
probably read ὅτε δὴ νέμεν αἶαν = 'when he lived in Greece.'
Line 4 is clearly ἣν δι' ἔχρησεν = 'wherefore he gives you this
oracle.' Cf. C. vi. 219. 2 : χρήσουσα Διὸς νόον.

Editors correct line 11 to τὸν δήτοθεν ὑμεῖς | λείπετε.

δήποθεν cannot possibly mean 'in some way or other.'
Should we not read τοῦδ' ἦρατ' ἐν ὑμῖν | λοιβὰς καὶ τελετήν =
'Ye have taken away his sacrifice and mystic rite ? '

C. vi. 27 (Pausan. iv. ix. 2).

κούρην ἄχραντον νερτέροισι δαίμοσι
κλήρῳ λαχοῦσαν Λιπυτιδῶν ἀφ' αἵματος
θυηπολεῖτε νυκτέροισιν ἐν σφαγαῖς.
ἢν δὲ σφαγῇ τε καὶ παρ' ἀλλοίου τοτε
θύειν διδόντας ἐς σφαγὴν ἐκουσίως.

The correction of this epigram is not difficult. We should read :

ἢν δέ σφ' ἄγητε καὶ παρ' ἀλλοίου, τότε κ.τ.λ.

'Choose a girl of the Aepytidae *by lot*. But, if you lead her to sacrifice from another family, then sacrifice her after *offering her freely*.' A contrast is intended between κλήρῳ and διδόντας.

C. vi. 33 (Pausan. iv. xii. 1).

ἀλλ' ἀπάτῃ μὲν ἔχει λείαν Μεσσηνίδα λαὸς
ταῖς δ' αὐταῖς τέχναισιν ἁλώσεται αἷσπερ ὑπῆρξεν.

We should read ἑλεῖ to balance ἁλώσεται.

C. vi. 34. 3 (Diodor. Sic. viii. 21. 3).

Σατύριον φράζον Τάραντός τ' ἀγλαὸν ὕδωρ.

We should read τὸ Τάραντός τ'. The fault is due to haplography.

C. vi. 36. 7 (Strabo, vi. 1. 1).

Μύσκελλε βραχύνωτε, παρὲκ θεὸν ἄλλα ματεύων
κλαύματα μαστεύσεις.

We should read παρεὶς θεόν='if you neglect the god.'
κ=ιϲ.

C. vi. 42. 3, 4 (Schol. ad Pind. Pyth. iv .10). [To Battus.]

ἠῶος πρότερον δόλον ἔκβαλε, πείθοι πείθων.
Στέρξον γῆν ὁσίως στερρὸν μισεῖς ἀθεμίστως·

Read Πυθόι πείθου='Obey Pytho', and in the next line for στερρόν, Θήραν, 'Thera.'

C. vi. 75.

Ἑρμῆς τ' Ἀλκίδης καὶ ἱμαντόμαχος Πολυδεύκης
οἱ τρεῖς ἀθλήσαντες ἀνακτήσουσί σε, Θήβη.

We should read ἀνακτίσσουσι='will found again,' in place
of the barbarous ἀνακτήσουσι.

C. vi. 81. 16-18.

ἐν πυρὶ βάλλε δέμας θύσας ζώοιο ποτηνοῦ
καὶ μέλι φυρήσας δηίῳ ἀλφίτῳ ἔνθεν
ἀτμούς τε λιβάνοιο καὶ οὐλοχύτας ἐπίβαλλε.

Read δηῴῳ ἀλφίτῳ='with Demeter's corn,' and probably
ἔνθευ='put in,' to balance βάλλε and ἐπίβαλλε.

C. vi. 100 (Suidas, 'Διογένης').
[To a lovesick boy's father.]

ὀργὴν οὖν πρήϋνον ἀμειδέα, μηδ' ἐπιτεῖνον
κωλύων· πράσσεις γὰρ ἐναντία σοῖσι λογισμοῖς·
ἢν δ' ἐφ' ἡσυχίην ἔλθῃς, λήθην τάχος ἕξει   5
φίλτρων, καὶ νήψας αἰσχρᾶς καταπαύσεται ὁρμῆς.

Line 5 is suspicious.   May we read ἢν δ' ἑ ἐφ' ἡσυχίην
ἐλάῃς='but if you bring *him* to quietness ?'

C. vi. 105 (Suidas, 'Augustus').

παῖς Ἑβραῖος κέλεται με θεοῖς μακάρεσσιν
    ἀνάσσων
τόνδε δόμον προλιπεῖν καὶ Ἀίδην αὖθις ἱκέσθαι.

Should we not read κὰς Ἄϊδος='and to the home of
Hades'?   The Hebrew boy is probably an astronomer,
(cf. vi. 165. 3), not Our Lord.

C. vi. 119 (Porphyr. 'Euseb. Praep. Ev.' v. 5).

σήμερον οὐκ ἐπέοικε λέγειν ἄστρων ὁδοῦ εἴρειν
θ' ἕδραν ἀμαντοσύνης γὰρ ἐν ἀστράσι νῦν
πεπέδηται.

Read ὁδὸν ἱρήν· θἄδρανα μαντοσύνης γὰρ . . .

C. vi. 121 (Suidas, αἴκε).

αἴκε πάθοι τά κ' ἔρεξε δίκη δ' ἰθεῖα γένοιτο.

Should read τά τ' ἔρεξε, δίκη κ' ἰθεῖα γένοιτο.

C. vi. 122. 1 (Gallaeus, 'Orac. Vet.' vi. p. 39).

εἴπατε τῷ βασιλεῖ· χαμαὶ πέσε δαίδαλος αὐλά.

βασιλῆι would cure the line.

C. vi. 124. 2 (Porph. Euseb. 'Praep. Ev.' v. 7).

αὐλοὶ καὶ τυμπάνων πάταγοι.

τυπάνων should be read; and in line 8 σταχυητρόφα for σταχυιτρόφα.

C. vi. 125 (Lactant. Instit. iv.   Apollo is a material).

θνητὸς ἔην κατὰ σάρκα σοφὸς τερατώδεσιν ἔργοις·
ἀλλ' ὑπὸ Χαλδαίων κριτῶν ὅπλοις συναλωθεὶς
γόμφοις καὶ σκολόπεσσι πικρὴν ἀνέτλησε
τελευτήν.

Read κριτέων and συναλισθείς· ὅπλοις is explained by γόμφοις καὶ σκολόπεσσι = 'their means of measuring.' The sun was *constrained* by these implements, and so was accurately measured.

C. vi. 127 (Julian, Epist. lxi).

> ὅσσοι ἐς ἀρητῆρας, ἀτασθαλίῃσι νόοιο,
> ἀθανάτων ῥέζουσ' ἀποφώλια καὶ γεράεσσιν
> ἀντία βουλεύουσιν ἀδεισιθέοισι λογισμοῖς
> οὐκέθ' ὅλην βιότοιο διεκπερόωσιν ἀταρπὸν
> ὅσσοι περ μακάρεσσιν ἐλωβήσαντο θεοῖσιν
> ὧν κεῖνοι θεόσεπτον ἕλον θεραπηίδα τιμήν.

Read ὅσσῳπερ = 'inasmuch as.'   (See L. and S. ὅσος, v.)

C. vi. 128 (Lactant. De Ira 23. 12).

> ἠδὲ θεὸν βασιλῆα καὶ γεννητῆρα προπάντων
> ὃν τρέμεται καὶ γαῖα καὶ οὐρανὸς ἠδὲ θάλασσα
> ταρτάρεοί τε μυχοί, καὶ δαίμονες ἐκφρίττουσιν.

Augustine, *Civ. Dei.* xix. 23, seems to have had this text with ἐς δέ in line 1. In line 1 we should read βασιλῆ' ἰδὲ γεννητῆρα. Cf. A. P. iii. 19, where ἰδέ has similarly been glossed to καί.

As τρέμω seems not to be used in the Middle voice, we may read οὗ τρέφεται καὶ γαῖα, κ.τ.λ., 'who keepeth earth, sky, and sea ; him Tartarus and its gods greatly dread.' τρέμεται looks like an accommodation to ἐκφρίττουσιν.

C. vi. 137 (Euseb. 'Praep. Ev.' 5. 23).

> ἔν τε τοῖσιν εὐπελέσσιν ἠδ' Ἀχαίοις χρέος
> θήσεται, τὸ δ' ἐκτεκμαρθὲν οὐδεμίαν σκομφυέζεται.

A retired merchant wishes to learn philosophy. Applying to Apollo Clarius, he learned the above message. We should read εὐτελέσσιν and ἀχρηίοις = 'cheap and useless,' exactly what a philosopher and a merchant call each other's pursuits. χρέος = 'gain.' The last two words are uncertain.

C. vi. 143 (Amm. Marc. 31. 1).

ἀλλ᾽ ὁπόταν νύμφαι δροσεραὶ κατ᾽ ἄστυ χορείαις
τερπόμεναι στροφούφες εὐστεφέας κατ᾽ ἀγυιὰς
καὶ τεῖχος λουτροῖο πολύστονον ἔσσεται ἄλκαρ,
δὴ τότε Οὔνια φῦλα πολυσπέρμωνα ἀπορούσιν
Ἴστρου καλλιρόοιο πόρον περάοντα σὺν αἰχμῇ
καὶ Σκυθικὴν ὀλέσει χώρην καὶ Μυσίδα γαῖαν.

In line 2 we should read στρωφῶνται. ἔσσεται is strange after ὁπόταν, but not impossible. What is πολύστονον? Should we not read πολυστόμου? the adjective with λουτροῖο ='a bath with many water-holes.' Οὔνια is probably Οὔνια ='tribes of Huns.' May we read in the same line: πόδα σπέρχοντ᾽ ἐποροῦσει='will hasten and rush on?'

C. vi. 146. 4 (Gallaeus, 'Orac. Vet.' 8. 43).

κλῦτε δαφνηρεφέων χυμάτων ἄπο θέσκελον ὀμφήν.

Should we not read μυχάτων, treating δαφ. as='prophets?'

C. vi. 147 (Euseb. 'Praep. Ev.' 5. 16).

Πυθῶνος δ᾽ οὐκ ἔστιν ἀναρρῶσαι λάλον ὀμφήν.
Ἤδη γὰρ δολιχοῖσιν ἀμαυρωθεῖσα χρόνοισιν
βέβληται κληῖδας ἀμαντεύτοιο σιωπῆς.

What is the construction and meaning of κληῖδας? Should we not read κηλῖδας, to maintain the metaphor of ἀναρρῶσαι?

C, vi. 151. 6, 7.

σὺ δὲ παῦε τὰ μὴ θέμις ἐξερεείνων
χεῖνεκα σῆς φυσικῆς σοφίης τάδ᾽ ὑπέρτερα νωμῶν.
i.e. καὶ κενά.

C. vi. 155.

οὐδεὶς ἂν λήθοι τοῖος θεόν, οὐδὲ σοφοῖσιν
κέρδεσιν οὐδὲ λόγοισιν ὑπεκφύγοι ἄλκιμον ὄμμα.
πάντα θεοῦ πλήρη, πάντη θεὸς ἐστεφάνωται.

For ἄλκιμον we should read ἄγχινον = 'ever present.'

C. vi. 161 (Euseb. 'Praep. Ev.' 9).

Ναϊάδες Νύμφαι Μούσαις μέγα λύετε Φοῖβον
ᾄδουσαι θειαὶ ἑκατηβόλον Ἀπόλλωνα.

. μούσαις = 'with your strains,' as ᾄδουσαι shows; the next
word is μεγαλύνετε.

C. vi. 164 (Gallaeus, 'Orac. Vet.' 8. 42).

κληίζειν Ἑρμῆν ἠδ' Ἥλιον κατὰ ταῦτα,
ἡμέρῃ Ἡλίου·

i.e. κατὰ ταὐτά = 'in the same way.'

C. vi. 187.   [Sarapis.]

Μηδὲ βιάζεσθαι παιδὸς φύσιν ἄρσενος ἄνδρα
εἰς αἰσχρὰν συνέλευσιν, ἐπεὶ φονίκελόν ἐστιν.

i.e. φοινικικόν = 'a Phoenician habit.'   Cf. φοινικίζω.

C. vi. 194 [Euseb. 'Praepar. Ev.' v. 7].

οὐδὲν ἐν ἀθανάτοισι θεοῖς ποτε διὰ μάταιον
οὐδ' ἀκράαντον ἔλεξε σοφοῖς Ἑκάτη θεοφήταις
ἀλλ' ἀπὸ παγκράτοιο νόου πατρόθεν κατιοῦσα
αἰὲν ἀληθείης σελαγίζεται.

Line 3 is τἀχράντοιο: the word is in line 2 of the next
oracle.

C. vi. 196 [ib. v. 8].

ἀλλ᾽ οἱ μὲν καθύπερθε μετήοροι οὐρανίωνες
σπερχόμενοι κούφῃσι μεθ᾽ Ἁρπυίαισι φέρονται·
ῥίμφα δὲ θειοδάμοισιν ἐπιμμύσαντες ἀνάγκαις
εἰς χθόν᾽ ἐπειγομένως δ᾽ ἠῷον ἀΐσσουσι
θνητοῖς ἐσσουμένως ὑποφήταις . . .

In line 3 read : ἐπεὶ νεύσαντες ἀνάγκαις = 'yielding to divine necessities,' and in line 4 δηώϊον is an adjective agreeing with χθόνα = 'earth, the Seat of Demeter.'

C. vi. 200 [ib. v. 15].

τίς βροτὸς οὐ πεπόθηκε χαρακτῆρας ὀπάσασθαι
χρυσοῦ καὶ χαλκοῦ καὶ ἀργύρου αἰγληέντος ;
τίς δὲ τάδ᾽ οὐ φιλέει ; τῶν δὴ καθύπερθεν ἐφεστῶσ᾽
εἰς ἓν ἀγειρομένων εἴρω πολυμοιρέα φωτῶν . . .

Line 1 should read : ὀπίσασθαι = 'reverence,' as in A. P. 7. 624. The last lines are explained in the comment which follows the oracle : αὐτοὶ (χαρακτῆρες) περιγράφονται, i.e. the letters were written on the garment of the goddess' image, i e. ἐφ᾽ ἔσθους. ἴσθος occurs in A. P. 7. 67.

C. vi. 201 [Philopon. 'De Mund. Creat.' iv. 20].

οὐ λαλέω κλείσω δὲ πύλας δολιχοῖο φάρυγγος.
Νυκτὸς γὰρ κέντροις ἀχρειοτάτοις προσελαύνει
Τιτηνὶς κερόεσσα θεὴ κακοὺς ἄρ᾽ ἰδοῦσα.

Read in line 2 : ἀρχαιοτάτοις = 'primeval.' Line 3 is difficult. May we read : κάκοῦσ᾽ ἄρ᾽ ἰδοῦσα = 'though she is unwilling to look on them'?

C. vi. 202 [ib.].

> λυέσθω φύσεως δεσμά, ἵνα σοῖσι πίθωμαι.

This is the first line of an oracle answering the question whether the gods obey necessity. We should read: θέσμ' αἰνῆς οἶσι πίθωμαι, the subjunctive being due to the general statement.

C. vi. 204 [Euseb. ib. iii. 7].

> σῶμα μὲν ἀδρανέσιν βασάνοις ἀεὶ προβέβληται
> Ψυχὴ δ' εὐσεβέων εἰς οὐράνιον πέδον ἵζει.

Read ἀδρανὲς ἐν βασάνοις. See L. and S. ἐν III. for the idiom.

C. vi. 214 [Zosim. ii. 6.   Phleg. 'Trall.' iv.].

> ἀλλ' ὁπόταν μήκιστος ἴκῃ χρόνος ἀνθρώποισι
> ζωῆς, εἰς ἐτέων ἑκατὸν δέκα κύκλον ὁδεύων
> μέμνησ', ὦ Ῥωμαῖε, καὶ εἰ μάλα λήσεαι αὐτοῦ
> μεμνῆσθαι τάδε πάντα.

Vulgate is οὐ μάλα γήσαι ἑαυτούς. The true reading is καὶ εὖ μάλ' ὀνήσεαι αὐτός = 'thou wilt derive great profit thyself in remembering them all.'

Lines 10-13 :

> αὖθι δὲ Γαίῃ
> Πληθογένῃ χωροῖς οἷς ἱερεύοιτο μέλαινα.
> Ζάλευκοι ταῦροι δὲ Διὸς παρὰ βωμὸν ἀγέσθων
> ἤματι, μηδέ τε νυκτί.

Line 11 has been emended to Πληθομένῃ χοῖρός τε καὶ ὗς ἱεροῖτο. May we not rather read : Κούρῃ τ' ὄϊς ἱρεύοιτο ? A black sheep is appropriate to Persephone, while ἱερεύειν appears for ἱρεύειν in line 15 of this oracle. In line 13 a variant is μῆδ' ἐπεὶ νυκτί. We should read : μηδέ τι = 'and not at all by night.'

C. vi. 215 [Phleg. 'De Longaevis,' iv.
The Sibyl's lament].

ἀλλὰ τί δὴ πανόδυρτος ἐπ' ἀλλοτρίοισι πάθεσσι
θέσφατα φοιβάζω λυσσώδεα μοῖραν ἔχουσα
οἴστρου δὲ σφετέρου καταγεύομαι ἀλγινοέντος
ἐκνεαομεν ἀεὶ χαλεπὸν κατὰ γῆρας ἔχουσα
μαινομένη μὲν ἐνὶ θνητοῖς καὶ ἄπιστα λέγουσα   5
πάντα δ' ὑπὲρ προϊδοῦσα βροτῶν δυσανάσχετα κήδη ;
καὶ τότε μοι φθονέσας Λητοῦς ἐρικυδέος υἱὸς
μαντοσύνης, παθέων δὲ κατοικτίσσας ὀλοὸν κῆρ
ψυχὴν ἐκλύσει δεσμευομένην ἐνὶ λυγρῷ
σώματι σαρκοτύπιδι ὀϊστεύσας γεγάϊον   10
ἔνθ' ἄρα μοι ψυχὴ μὲν ἐς ἠέρα πωτηθεῖσα
πνεύματι συγκραθεῖσα, βροτῶν δ' εἰς οὔατα πέμψει
κληδόνας ἐν πυκινοῖς αἰνίγμασι συμπλεχθείσας.
σῶμα δ' ἀεικελίως ἄταφον πρὸς μητέρος αἴης
κείσεται· οὐ γάρ τις θνητῶν ἐπὶ γαῖαν ἀμήσει,   15
οὐδὲ τάφῳ κρύψει· κατὰ γὰρ χθονὸς εὐρυοδείης
δύσεται αἷμα μέλαν τερσαινομένοιο χρόνοιο
ἔνθεν δὴ πολλῆς ἀναδύσεται ἔρνεα ποίης . . .

In line 3 read: καταχεύομαι='I am confounded.' In
line 4 a contrast is intended with γῆρας, and some word is
requisite upon which οἴστρου is to depend ; read then ἀκμαίῳ
μένει. Lines 7 to 10 are a question ; the first should begin
with καὶ πότε, while the last should read :

  σώματι, σαρκοτυπῇ διοϊστεύσας κέρα ἰόν ;
='shooting with his bow an arrow to smite my flesh.'
σαρκοτυπεῖ is also possible. The compounds of -τυπής are
active or passive indifferently. In line 12 δ' εἰς is an offence
against grammar. We should read: δῦσ' (δῦσα)='sinking
into.' Line 17 as it stands is sheer nonsense : 'time' cannot
'be dried up.' The correct reading is : μέλαν· τερσαινομένοιο
χρόνῳ δὲ='and as it dries in time': the subject αὐτοῦ or
αἵματος can easily be supplied.

C. vi. 216 [Phlegent. 'De Mirabil.' x. 39].

This long and corrupt oracle contains directions given to
Rome in B.C. 124 for the avoiding of the wrath of heaven at
the birth of an ἀνδρόγυννος.   Lines 13 and 14 read:

αὐτὰρ δημοσίᾳ κέλομαί σε τρὶς ἐννέα ταύρους

φανὰς ἠυκέρους θυέμεν λευκότριχας αἵ κεν . . .

If αἵ is sound, we have an instance here of ταῦρος feminine.
In any case we should read: φάτνας = 'of the stall.'

Line 16 reads:

παῖδας, ὅσας πάρος εἶπα, κέλευ Ἀχαϊστὶ τάδ' ἔρδειν.

We should read: ὅσας πάρος, εἶτα = 'next, bid, etc.'

Lines 27-34:

ἐν πάτρᾳ εὐχέσθων μίμνειν, πολεμοῦ κρατέοντος,

λήθην Ἑλλήνεσσι πεσεῖν πόλεως τε καὶ αὐτῆς.

θησαυρὸν δ' ἔτεραι καὶ παρθένοι ἔνθα φερόντων

ἱστῷ θειοπαγεῖ νυμφάσματα ποικίλα σεμνὴν   30

Πλουτωνὶ κοσμεῖτο ὅπως σχεσίῃσι κακοῖσι.

προφρονέως δ' ὅτι κάλλιστον καὶ εὐκτὸν ἐπ' αἶαν

ὡς θνητοῖσιν ἰδέσθαι ἐπέπλετο καὶ τὸ φέρεσθαι

ἱστῷ σύμμικτον δῶρον βασιληΐδι κούρῃ.

The true reading in line 28 is: Ἕλληνος τε ποιεῖν πόλεως
τε καὶ αὐδῆς = 'that she may forget her Greek city and
speech.'   Cf. lines 69, 70 below.   In line 34 the true reading
is indicated in lines 65, 66: the girls were to bring from
their looms ἀμφικαλύπτρας.   νυμφάσματα is otherwise un-
known.   We should read: νέ' ὑφάσματα = 'new-woven gar-
ments.'   σεμνὴ Πλουτωνὶς κοσμοῖτο is due to Alexander,
who suggested σχεσίῃσι καλῇσι.   We need some word
= ἀμφικαλύπτρα.   Is not the true reading ξυστίσσι?   A
goddess would demand stately garments.   In line 33

κἀπευκτόν (=καὶ ἔπευκτον) would give better sense, though ἔπευκτον only has LXX authority. ἐπέπλετο (which occurs again, line 42) cannot bear the meaning 'was.' May we not read ἐμέμβλετο? This word will exactly continue the idea of εὐκτόν='dear to men's heart.' In line 34 ἰστῷ should be ἔστω.

Lines 35-49 read:

αὐτὰρ ὅτ' ἂν Δήμητρι καὶ ἁγνῇ Περσεφονείῃ   35
γαίας ὑμετέρας ἀπερυκέμεναι ζυγὸν ἀεί,
Ἀϊδωνεῖ Πλούτωνι βοὸς κυανότριχος αἷμα
λαμπροὺς εἵμασι κοσμητούς, μετὰ ποιμένος ὅστις
ἡματίῳ πίσυνος βοὸς ἄρταμος αὐτὸς ὅδ' ἔσται
ὅσσοι τ' ἄλλοι ὁμοῦ πίσυνοι κατὰ πατρίδ' ἔασι.   40
μὴ γὰρ ἀπιστόφιλος θυσίαισιν ἀνὴρ παρεπέσθω.
ἔξω δ' ἔνθ' ἀνόμιστον ἐπέπλετο φωτὶ τάδ' ἔρδειν.
νούπιστοι καταδαιτὸν ἔχειν θυσίαν, κατὰ δ' αὐτὴν
ὅστις ἂν ἡμετέρων χρησμῶν ἴδρις ἐς τόδ' ἵκηται
σεμνὸν Φοῖβον ἄνακτα μετελθέτω ἐν θυσίαισι   45
προφρονέως βωμοῖς ἐπὶ πίονα μηρία καύσας
αἰγῶν παλλεύκων νεατήν· ἀτὰρ οἴδατε πάντες
λισσέσθω Φοίβου Παιήονα, κρᾶτα πυκάσσας
ἱκτῆρες πίπτοντες ὅπως λυσίῃς ἀκάκοιο.

As there is no verb in line 35, read: ὅτ' ἐν Δήμητρι='forasmuch as it is in the hands of Demeter, etc.' Πλούτωνι similarly has no verb; read before it ἐνδοῦναι, jussive. In line 39 read: ἱματίῳ, dependent on the last word, ἔσται='is clothed in a garment.' Lines 42-44 are impossible. Read:

ἔξω δ', ἔνθα νομιστὸν ἐμέμβλετο φωτὶ τάδ' ἔρδειν
νηπιστὸν καὶ ἄδαιτον ἔχειν θυσίαν,

(νομιστόν is an old suggestion.) 'But you must hold a sacrifice without drink and without food outside the city,

where it is the usual custom and duty for human beings to perform them.' νηπιστόν is unknown otherwise, but is probably inevitable. The next lines are a medley of singulars and plurals. The singular is clearly the right case. Line 44 should end with ἄστυδ' ἵκηται='comes to your city.' Line 47 should be :

αἰγῶν παλλεύκων νέατ' (ἶνα γὰρ οἴδατε πάντες)

= 'burning the lowest thigh bones of white goats (what the fibrae are ye need not that I tell you).' Line 49 should be :

ἰκτῆρος πίπτοντος, ὅπως λύσῃ σε κακοῖο

= 'while some one falls down beseeching Phoebus to free you from your evils.'

νοστήσας δ' ἀπὸ τοῦ βασιληΐδα ποτνίαν Ἥρην   50
ἀργὴν βοῦν θύων πατρίοισι νόμοισι κατ' αἶσαν
ὑμνεῖν αἴκε γένει προφερέστεραι ὧσ' ἐνὶ λαοῖς
καὶ νήσων ναέται τὴν ἀντιπάλων ὅτ' ἂν αἶαν
οὐ δόλῳ ἀλλὰ βίᾳ Κυμαῖδα πρόφρονες αὗται
νάσσωνται σεμνῆς βασιληΐδος οἷς ἐπίθενται   55
ἐν πατρίοισι νόμοις Ἥρας ξόανόν τε κατ' οἶκον.
ἵξει δ' ἂν μύθοισιν ἐμοῖς τάδε πάντα τίθηνται
σεμνοτάτην βασίλισσαν ἐπέλθῃς ἐν θυσίαισιν.

The key to this is in lines 57, 58. Hera was to be persuaded to come by the *women* of Rome. The married women were expected to do their duty to the goddess of marriage, just as the virgins did their part (above, lines 16-31). The last word in line 57 should be τιθῆναι, with ἐπέλθωσ' in line 58.

The person who has been sacrificing to Phoebus is then directed to sing a hymn to Hera, *if perchance* (αἴκε, which is clearly sound)—what happens? First, what is the verb to αἴκε? Some persons have been driven from Cumae;

these were to return. νίσσωνται is then right, not νάσσωνται (line 55), after αἴκε. The intervening words tell us who these persons are, viz. the leading women and islanders. Hence :

<blockquote>
αἴκε γένει προφερέστεραι οἷς ἐνὶ λαοῖς

καὶ νήσων ναέται, τὴν ἀντιπάλων αἲ ἔναιον

οὐ δόλῳ ἀλλὰ βίᾳ, Κυμαΐδα πρόφρονες αὐταί

νίσσωνται,
</blockquote>

= 'if perchance the leading women in their own peoples and the leading islanders (who used to live in their enemies' land, not through ill-intent but through compulsion) may return to Cumae heartily, of their own free will.' αὐταί is more idiomatic than αὗται = 'these, I say.'

These women are important because they all possessed some image of Hera κατ' οἶκον, probably = 'in their temples.' We should read then : ξόανόν τι, with αἷσι τέθειται = 'for whom there has been set up a ξόανον in accordance with their ancestral laws.' νομοῖς = 'in their ancestral territories' is possible, but νόμοισι, in line 51, is decisive.

<blockquote>
ἦμος ἂν ἤδη ἔχοις μεγαλήτην οὐκ ἀπάντη,

ξεστοδόταν ξοάνησιν καὶ τἄλλ' ὅσ' ἔλεξα σαφι

ἐν πετάλοισιν ἐμοῖς ὑπὸ κέρκιδος ἀμφὶ καλύπτρας   65

ἱμερτός σε βάλεν γλαύκης ἐλάας πολυκάρπου

ἄγλαα φύλλα λαβοῦσα λύσιν κακοῦ ἦμος ἂν ἔλθη

ὑμμὶ χρόνος μάλα κεῖνος ἐν ᾧ ποτε τἄλλα νεογνὴ

τρώσδητε παύσει σε κακῶν ἅμα δ' Ἑλλάδος ἐκ γῆς

αὐτὰρ σοῦ μεταβᾶσαν ἐποτρύνεις ἀγορεῦσαι.   70
</blockquote>

The oracle returns to lines 25-34, where Demeter and Persephone demand certain garments, while the latter is to

be besought to forget Greek land and speech. We may
then read in line 63 : μεγάλα='the two great goddesses,'
with τὶν='to thee' (cf. C. ii. 450. 7, *supra*), and οὐκέτ'
ἀπήνει='No longer hostile.'   The next line is clearly :

$$\xi\epsilon\sigma\tau\grave{\alpha}\ \delta'\ \ddot{o}\tau\alpha\nu\ \xi\acute{o}\alpha\nu'\ \hat{\eta}\sigma\iota,\ \kappa\alpha\grave{\iota}\ \ddot{\alpha}\lambda\lambda'\ \ddot{o}\sigma'\ \ddot{\epsilon}\lambda\epsilon\xi\alpha$$

The last word is σαφηνῶς perhaps, as editors say, with :

ἐν πετάλοισιν ἐμοῖς, ἀπὸ κερκίδος ἀμφὶ καλύπτρας
ἱμερτάς σε βαλεῖν, γλαυκῆς ἐλάας πολυκάρπου
ἀγλαὰ φύλλα λαβοῦσα, λύσιν κακοῦ.

γλαυκῆς . . . λαβοῦσα are to be construed with ἔλεξα,
while λύσιν κακοῦ is accusative in apposition with βαλεῖν=
'all I said on my leaves, when I took them from the grey
olive, namely, that thou shouldst cast round the Goddesses
their beauteous cloaks, to free thee from thy evil.'

The meaning of the last clause is settled by line 70.   It
is not ikely that the constructions are different. ἐποτρυνέεις
(as the word should be) is decisive for some verb in the
2nd person singular lurking under τρώσδητε, and μεταβᾶσαν
for some feminine accusative in νεογνή. This person can
only be Persephone, cf. line 28.   Read :

ἐν ᾧ ποτὶ τἄλλα νέ' ἁγνὴν
προσθήσει παῦσαί σε κακῶν, ἅμα δ' Ἑλλάδος
ἐκ γῆς
οὖθάρ σου μεταβᾶσαν ἐποτρυνέεις ἀγορεῦσαι.

='in which, in face of the other new evils (νέα), thou shalt
win over the Pure Goddess to free thee from evils, and urge
her to cross from Greece to thy soil to speak.'

C. vi. 222.   [Paus. x. 9. 11.]

καὶ γὰρ Ἀθηναίοισιν ἐπέρχεται ἄγριος ὄμβρος
ἡγεμόνων κακότητι· παραιφασίη δέ τις ἔσται
ηττάλοισ ἡμούσουσι πόλιν, τίσουσι δὲ ποινήν.

The key to the last line lies in the first.   Read Ἀτθίδος
ἀχλύσουσι to balance Ἀθηναίοισιν and ὄμβρος.   'They shall
darken the city of Attica.'

C. vi. 237.   [Dio Cass. 77. 15.   On Caracalla.]

ἐν κρυφίοισι τύποισιν ἔχων δυσαλθέα νοῦσον.

i.e. δυσληθέα = 'hard to forget,' on the analogy of ἀληθής.

C. vi. 250.   [Polyaen. vi. 53.]

οὐ γὰρ θεοφατόν ἐστι, πρὶν ἂν κομίσητ' ἀπὸ Τροίης
Ῥήσου ἀνευρόντες καλάμην, πατρίη δὲ ἀρούρη
κρύψητ' ἐναέως· τότε δ' ἂν τότε κῦδος ἄροισθε.

May we not read αἰανῶς = 'for ever' ?

C. vi. 247.

θριασίῳ ἥρῳ ἐπὶ βωμοῖς ἱρὰ καμόντες
ὅρκον πιστώσασθε, καὶ ἢν ἐπὶ πατρίδ' ἵκεσθε
παῦλάν τοι καμάτοιο καὶ ἀνέρος ἀντιπάλοιο
ἔσκετε, θρησκεύοντες ἀεὶ θεὸν ὥς σε κελεύω.

In line 1 we should read καινόντες = 'having slain,' ἱρά =
'victims.'   With ἵκησθε (line 2) we should read ἕξετε in line 4.

C. vi. 258. 5, 6. [Philostr. 'Apollon. Thyran. Vit.' viii. 313.]

σοὶ δὲ τί τῶνδ' ὄφελος ὅ ποτ' οὐκέτ' ἐὼν τότε δόξεις;

We should read ὁπότ'='in as much as thou shalt not be alive to theorise.' The four preceding lines discuss the fate of the soul after bodily death.

C. vi. 269. [Stobaeus, 'Eclog. Physic.' 1. 52. 42.]

σῶμα λυθὲν ψυχήν τε λιπὸν καὶ ἀγεννηθὲν

οὐκ ἔτι πρὸς βιότοιο παλίνδρομον οἶδε κέλευθον,

ἀλλὰ τὸ μὲν λυθέν ἐστι κενῆς ἠδὲ πρὸς αἴθραν

σκίδναται, ὅππθεν ἦλθε, μετήορος εἰς αἰθέρ'

ἁπλοῦν.

γαῖα γενηθέν is adopted by editors in line 1. In line 2 we should read πάλιν δρόμον. βιότοιο depends on the latter word='to the race of life.' In line 3 the true reading is κονίη· ἡ δὲ, κ.τ.λ. In line 4 editors adopt αἰθέρ' ἐς ἁπλοῦν. This cannot be right after αἴθραν. C. vi. 258. 3, dealing with a similar subject says the soul

ῥηιδίως προθοροῦσα κεράννυται ἠέρι κούφῳ.

We should then read ἐκ δ' ἔθορ' ἁπλῶς='flies out quite.'

C. i. 174. 6.

τόνδε νέων σοί, ἄναξ, Διονύσιος εἴσατο τῇδε

καὶ τέμενος θυόεν καὶ ξόαν' εἴκελά σα

καὶ πάντ' οὐ πλοῦτον κρίνας πολυάργυρον αὔξειν

ἐν δόμῳ, ὡς τὸ σέβειν, Βάκχε, τά σοι νόμιμα.

For καιπαντ' we should read κῆπόν τ', οὐ.

C. ii. 1826. 5. 11-14.   [A father buried by his sons.]

Line 5 :

ταῦρον δ᾽ ἀμφιπυρεσφαζαν, τιμαῖσι σέβοντες.

i.e. ἀμφὶ πυρὶ σφάξαν.

11-14 :

ὄστεα δ᾽ ἱμερταῖς τεφρανεκόμιζε χέρεσσι
    τὸν Πάριον Παρίᾳ γᾷ καταθεὶς γονέα.
ὦ φυσικαὶ τοκέων στοργαὶ πρὸς τέκνα ποθεινά
    ὡς ὁσίαν υἱῶν τὰν χάριν ἀντέλαβον.

We should read τέφραν τ᾽ ἐκόμιζε.   The last two lines
are exclamatory.   ὦ is the interjection, while ἀντέλαβον is
1st singular.   'O affection . . . what a return I have!'

C. ii. 1986.

The first twelve lines contain various eulogies on a girl.
Then follow :

Τωραμοτον κλαίοντες ἐν οἴκοις οὐπό . . .
    αἰνοπαθῆ δακρύων πλήσουσι γενετ
σὴν ἀρετὴν τεά τ᾽ ἔργα σαοφροσύνην τε π.
    εἶδός τε ἠγάθεον ἀρέσκουσα Κλυτή.

τῷ ῥ᾽ ἄμοτον is certain.   For πλήσουσι we may read πλήθεϊ
σοὶ γενέται.   The last word of line 15 is probably ποθοῦντες,
while ἀρέσκουσα seems to conceal a vocative, perhaps ἡ
χαρίεσσα.

C. ii. 198 δ, line 5.

οὐκ ὄλβῳ ἐρίδοντας ἐριζήλῳ δ᾽ ἐπὶ δόξῃ.

i.e. βρίθοντας = ' prevailing (see L. and S. II.) ; it agrees
with ' sons.'

C. ii. 255. c. 9-14.

ἐστίν τις μέγας ὢν, ἐν κτήμασιν οὐ πλέον οὗτος
    ταὐτὸ μέτρον γαίης πρὸς τάφον ἐκδέχεται.   10
Σπεύδετε τὴν ψυχὴν εὐφραίνετε πάντοτε
    . . . ς ἡδὺς βίοτος καὶ μέτρον ἐστι ζόης.
ταῦτα λαοί· μετὰ ταῦτα [τί] γὰρ πλέον; οὐκέτι
    ταῦτα·
στήλη ταῦτα λαλεῖ καὶ λίθος, οὐ γὰρ ἐγώ·

We should put a question mark after κτήμασιν. 'Is
any one great in riches? He gets not more, but the same
measure of earth.' The first word of line 12 is probably
οἷς = 'ye, to whom life is sweet.' The next line is clearly
ταῦτ᾽ ἀλαοί = 'ye blind ones.'

C. ii. 3206 [K. 306.]

τὰν μορφὰν φεῦ τάνδε Κύδωνος πλησίον, ὦνδρες,
    θάμβος ἐοῦσαν ὑμῖν τέξε δόμος Γαλατῶν.

Read φύτλαν δέ (cf. A. P. 7. 744; C. 6. 141. 214) = 'and
growth,' with ἐοῦσαν ἰδεῖν.

C. ii. 3616. B. 9, 10.

τέρμα δ᾽ ἀνιηρὸν γήρως ἴδεν ἦ ῥα Μένανδρος
    ὄλβιος ὃς τοίου πρῶτος ἔθνησκε τέκνου.

Μήτηρ is the subject of ἴδεν, after which a full stop is
necessary. Menander is the father of the dead boy.

C. ii. 371. 6. [Xenophon, 'Ephes.' III. 11.]

ἱππόθοος κλείνῳ τεῦξεν τόδε σῆμ' Ὑπεράνθη
οὐ τάφον ἐκ θανάτου ἀγαθὸν ἱεροῖο πολίτου
ἐς βάθος ἐκ γαίης, ἄνθος κλυτόν, ὅν ποτε δαίμων
ἥρπασεν ἐν πελάγει μεγάλου πνεύσαντος ἀήτου.

οὐ (line 2), the reading of the Florentine codex, is correct.
The contrast is between a mere σῆμα and a τάφος. Placing
a full stop at the end of line 1, we should read ἔσχεθες for
ἐς βάθος, and render ἐκ γαίης 'on land.' The inscription
then becomes more intelligible.

C. ii. 4476.

ἦλθεν ἀπὸ ξείνης Κλεοφῶν χθονός, ἦλθε δὲ παιδὸς
    οἷς Μοῖρα προφάνη σχέτλιος ἠδ' ἀλόχου.
εἶδε γὰρ οὓς ἐπόθησε καὶ ὀρφναίην ἀνὰ νύκτα
    τοὺς τρισσοὺς νεκύας σταθμὸς ἔραζε δόμου.
Σώθη δ' εἰς γοερ οὺς θρήνους μόνος ἀθρόα μύσας
    ὀρφανίην, εὐνήν, οἶκον. π. ὸς πολιήν.

Line 3 should be: ᾗδε γὰρ οὓς ἐπόθησ' ἔχει = 'for here the
lintel of the house poured to the ground those whom he
loved.' In the next couplet we should read: ἀθρόα λεύσσας
ὀρφανίην, εὐνήν, οἶκον ἐπὶ σποδιήν = 'he saw at once bereave-
ment of child and wife, and his house in the dust.'

The first couplet is difficult because both epitaphs mention
three persons; the first (A) says clearly three were killed;
(B) in line 4 (τρεῖς ἅμα λυγαίου κεκλιμένοι θαλάμου) implies
that three died, but may mean that three fell down, the
father being saved. As, however, παιδός seems to be sound,
we should read in line 2, ὡς Μοῖρα, κ.τ.λ. = 'he came just when
the death of his wife and son came to pass.'

C. ii. 5396.

> καὶ δεκετῆ τις ἰδὼν τύμβῳ σκεφθέντ' ὑπὸ μοίρης
> Ἑρμῆ κομμαγηνὸν ἔπος φρασάτω τοδ' ὁδίτης·
> Χαῖρε σύ, παῖ, πάρθλου, κήνπερ θνητὸν βίον ἔρπες
> ὠκύτατ' ἔπτης γὰρ μερόπων ἐπὶ Κιμμερίων γῆ.

In line 1 we should read σκηφθέντ' = 'struck down by fate.' In line 3 is not παρόδου the reading = 'because of thy passing'? ἔπτης and Κιμμερίων are doubtful. Should we not read ἔφθισό γὰρ . . . χειμερίᾳ γῇ ? The inscription was found at Brough.

C. ii. 6806.

> . . . ρινα γονεῖ, ὡς θέμις, εὖ ἔνεμον
> ὡς ζωῆς γενέτη θέμενοι χρέος ωκαλλουστωι.

The inscription deals with the rites of burial. Persephone is mentioned in the next line. There is then some reference to the mysteries, and we should read: χρέος οὐκ ἀμνήτῳ = 'to a father not uninitiated.'

C. iii. 666.   [Tzetz. 'Hist.' vii. 670.]

> γαίη δ' ἐν Σικελῶν Τρινακρίδι χεῦμα δέδεικται
>   αἰνότατον, λίμνη καὶ εἰ οὐκ ὀλίγη
> ἐχθρὸν δὲ νήκτῃσιν· ὃ πρὶν ποσὶ ταῦρα τινάξῃς
>   αἰφνιδίως ξηρήν σ' ἤλασεν ἐς ψάμαθον.

ἤλασεν should be ἤμεσεν = 'it vomits you back.' Line 2 probably contains as an antithesis to ἐχθρὸν κάλλεϊ. The scribe perhaps took the first syllable of the word as = καί ; he then wrote κ'λει, which has become καὶ ει.

C. iii. 115 c.

> ὦ ξεῖνοι θηεῖσθε μετ᾽ εὐκλέ᾽ ἀνάκτορα Δηοῦς
>   καὶ γενεὴν πατέρων εὐκλέα Πραξαγόρας
> ἣν ἔτεκεν Μελιτεὺς Δημόστρατος ἠδὲ φιλίστη
>   φύντες δᾳδούχων ἀμφότεροι τοκέων.
> ἀλλά με καὶ παίδων κοσμεῖ χορὸς οἳ τὸ προμυστῶν
>   ἄλλων ἐν τελεταῖς στέμμα κόμαισι θέσαν.

Line 2 is suspicious. Praxagora says that, as she was born of δᾳδοῦχοι, her children were such also. προμυστῶν in line 5 is otherwise unknown. We should read οἵ τε πρὸ μυστῶν δᾳδῶν = 'I too am graced with a train of my own children, who, before bearing mystic wishes, platted their hair at the rites of initiation.'

C. vi. 104. 6.

> χιλιετὲς μήνιμα πάτρης Διὸς ἐξανέλυσας
>   μειλιχίη, Σεισίχθονι ἐν ἄλσεϊ βωμὸν ἐνείρας.
> θύεο — μὴ διερευνῶ μ᾽ ὦ πόλις — Εἰναλίῳ νῦν
>   ἔννομα, μὴ Κρονίδῃ Φοίβῃ, χρὴ δὲ ἀρητῆρος.
> πυρῶν καὶ καρπῶν τ᾽ ἐπιδράγματα πάντα· κα-
>   λείσθω   5
> εἰνάλιος, τεμενοῦχος, ἀπότροπος, ἵππιος, ἀργὴς
> ὧδε· μόλις δὲ ὑμνεῖτε δεδράγμενον ἶφι βεβῶτα
> . . . κύκνειον ὅσοι γέρας ἀμφινέμεσθε.
> ἐν χορῷ εὖ αἰνεῖν Σεισίχθονα καὶ Δία μίλαξ.

The key is in the last line, of which the last word is clearly ἐναλλάξ. Line 3 is suspicious. Line 4 should be:

> μὴ Κρονίδῃ (Φοίβης χρὴ δ᾽ ἀρητῆρος).

'Sacrifice not to Zeus but to Poseidon (and ye need the priest of Phoebe).' Line 7 is clearly ὧδ᾽· ἄμυδες δ᾽ ὑμνεῖτε = 'Call him by his name Sea-god, etc., even thus; and sing in unison, ye who control the honour of the round dances (κυκλίων ὅσοι).' The last three words of verse 7 are obscure. δεδράγμενοι would make sense if the lost word in line 8 were a genitive.

C. vii. 10. 5. [Eubulus, ‘Athen.’ p. 450. The dice box.]

ἔστιν ἄγαλμ’ ὃ βεβηκὸς ἄνω τὰ κάτω δὲ κεχηνὸς
εἰς πόδας ἐκ κεφαλῆς τετρημένον, ὀξὺ διαπρό,
ἀνθρώπους τίκτει κατὰ τὴν πυγὴν ἕν’ ἕκαστον.

In line 1 ὃ has no construction. We should read ὀβελίσκος
ἄνω = ‘sharp-pointed at the top.’   In line 3 should we not
read ἀναχάσκον as an echo of κεχηνός in line 1?

Archilochus. Bergk. 42.

ἤμβλακον, καί πού τιν’ ἄλλον ἠδ’ ἄτη κιχήσατο.

Read ἄγη, frequently corrupted to ἄτη (L. and S. ἄγη).

Theognis, lines 1127-1128.

Odysseus slew the wooers of Penelope.

ἧμιν δήθ’ ὑπέμεινε φίλῳ παρὰ παιδὶ μένουσα
ὄφρα τε γῆς ἐπέβη δειδαλεους τε μυχούς.

Editors adopt δαιδαλέου, but the real difficulty is μυχούς.
L. and S. says that ἐπιβαίνειν takes acc. of places and gen.
of abstracts. μυχούς therefore is right, and γῆς depends
upon it. Now Odysseus’ realm included several islands, of
which Dulichium was one. The author therefore wrote :

Δουλιχίου τε μυχούς.

Hesiod. W. and D., lines 261-2.

ταῦτα φυλασσόμενοι, βασιλεῖς, ἰθύνετε δίκας
δωροφάγοι, σκολιῶν δὲ δικῶν ἐπὶ πάγχυ λάθεσθε.

Inferior MS. emend δίκας to μύθους. Should we not read
θύνετ’ ἀεικές = ‘outrage’?

TRAGIC AND EPIC FRAGMENTS.
(Ed. Wagner, *Didot*.)

Cramer. 'Anec. Gr. ox.' i. 83-30.   W. p. 168, lxx.

ἀλλ᾽ ἀντόμεθα πρὸς Ζηνὸς Ὀλυμπίου.

i.e. ἀντόμεσθα πρός σε Διος.   Z = σ, N = Δι.

Aelian, 'H. A.' xiv. 14.   W. p. 160, ix.

κεμὰς δραμεῖν ὠκίστη, θυέλλης δίκην.

ὤκιστα is obvious ; Θυιάδος should follow.

Mich. 'Apostol.' ii. 36.   W. p. 162, xxi.

ἄκμων μέγιστος οὐ φοβεῖται τοὺς ψόφους
καὶ νοῦς ἐχέφρων πᾶσαν ἕλκουσαν βίαν.

i.e. ἑλκοῦσαν = 'any violence that wounds.'   πᾶς c. neg. is idiomatic.

Clem.-Alex. 'Paedag.' vii. 7. 34.   W. p. 166, lxvii.

εὔπιστος ἀνδρῶν ὅστις ἐλπίζει θεοὺς
ὀστῶν ἀσάρκων καὶ χολῆς πυρουμένης,
ὃ καὶ κυσὶν πεινῶσιν οὐχὶ βρώσιμα,
χαίρειν ἀπάτῃ καὶ γέρας λαχεῖν τόδε ;

In line 4 ἄπαντα and ἄπαντας are variants.   ἀπαρχῇ will not explain the three readings.   Only the form ἄπαντα will do so.   From this it is easy to read : ἐπ᾽ αἴρᾳ = 'the steam of bones and gall.'   L. and S. give ample authority for the word.   The fragment is probably comic.

Auctor. Comp. 'Men. et Phil.' 361.   W. lxix. p. 167, lines 2, 3.

τὸ πεπρωμένον γὰρ οὐ μόνον βροτοῖς
ἄφευκτόν ἐστιν, ἀλλὰ καὶ τὸν οὐρανόν.

i.e. τῷ 'ν οὐρανῷ.

Mich. Apost. iii. 46.   W. cvii. p. 173.

ἢν οἶνον αἰτῇ, κόνδυλον αὐτῷ δίδου.

i.e. κονδύλων = '*some* blows.'

**Plut. 'de adulat.' 14. 58 B.   W. cxxvii. p. 176.
The toady.**

γίγνεται
ξύνθημ' ἐρώτων, ἄλλο μαστεύων χρέος.

Read μαστροπῶν = 'of pandars.'   Plut. uses μαστροπεία.

Plut. 'de cohib. ira,' 457 C.   W. cxliv. p. 178.

ἄνδρ' ἠδίκηκας ἀνδρ' ἀνεκτέον τόδε ;

i.e. ἀνδρὶ δ' οἰστέον τόδε ;   N=Δ, E=o, K=IC.

Plut. 'de curios.' 518 C.   W. cxlix. p. 178.

ἀεὶ δ' ἀείδων μοῦνος ἐν στέγαις ἐμαῖς
κωκυτὸς ἐμπέπτωκεν.

i.e. ἀηδών = 'my one song is wailing.'   Plut. continues: 'this is my one μοῦσα.'

Tatian, 'Orat. ad Graec.' 14.   W. ccliv. P. 192.

αὖρα θεῶν ὄχημα τιμιώτατον.

i.e. ἤχημα.

Choerilus, fr. 12.

ἐπὶ πρὸ δὲ μᾶσσον ἐπὶ ἄκρου
Αἰγάλεω θυμόεντος, ἄγων μέγαν ὑετόν, ἔστη.

i.e. ἀετόν, the *Persian* standard.   See L. and S. *sub. voc.*

ibid. fr. 8.

χερσὶν δ᾽ ὄλβον ἔχω, κύλικος τρύφος ἀμφὶς ἐαγός.

i.e. ὄλμον.   L. and S. II. 4.

Quint. 'Smyrn.' i. 63-5.

ὡς δ᾽ ὁπότ᾽ ἀθρήσαντες ἀπ᾽ οὔρεος ἀγροιῶται
Ἶριν ἀνεγρομένην ἐξ εὐρύποροιο θαλάσσης
ὄμβρου ὅτ᾽ ἰσχανόωσι θεουδέος.

i.e. ὀμβρίου *i.* θεοῦ Διός=Zeus Ombrios, q. v.

Coluthus, line 57.   Eris afraid of Ares.

ἀλλὰ καὶ ὁπλοτέρης δολίης ἀνεχάσσατο βουλῆς.

i.e. οὐλοτέρης='her too baneful plan.'

ib. lines 81, 82.

Κύπρις μὲν δολόμητις ἀναπτύξασα καλύπτρην
καὶ περόνην θυόεντα διαστήσασα κομάων.

i.e. διασκήσασα: see L. and S. for an exact parallel.
περόνην is of course corrupt.

ib. lines 297, 298.

εἴ με καταισχύνειας ἐμὴν καὶ Κύπριν ἐλέξεις
οὐκ ἐρέω· τί δὲ τόσσον, κ.τ.λ.

ὁμήν and χείρω should be read.   Paris says 'if you scorn
me, you will be scorning an *equal* wedlock, not one with your
inferior.   In line 283, he says he is a king's son.

ib. lines 317, 318.

> ὕπνον ἐλαφρίζουσα παρήορον ὥπασεν ἐν ἠοῖ
> ἀρχομένῃ.

Νὺξ is subject. We should read ἐς ἠῶ ἀρχομένην='till dawn.'

ib. line 364.

> ὕπνος ἐπεὶ θανάτοιο συνέμπορος εἴπερ ἐτύχθη.

i.e. ᾗπερ='even as he was created to be.'

Euripides, 'Hippolytus' (Frag. 436).

> οἱ γὰρ κύπριν φεύγοντες ἀνθρώπων ἄγαν
> νοσοῦσ' ὁμοίως τοῖς διώκουσιν ἄγαν.

Salm.: ἄγαν θηρωμένοις. This is editing, not explaining. The last word should be δύην. The double contrast is effective.

Eurip. 'Antigone' (Fr. 161).

> ἀνδρὸς δ' ὁρῶντος εἰς κύπριν νεανίου
> ἀφύλακος ἡ τήρησις. ὡς κἂν φαῦλος ᾖ
> τἄλλ', εἰς ἔρωτας πᾶς ἀνὴρ σοφώτερος·
> ἢν δ' ἂν προσῆται Κύπρις, ἥδιστον λαβεῖν.

Query, προθῆται='she, whom a man's desire proposes to itself.' Cf. L. and S. I. 5.

Soph., Frag.   The power of Love (678).

$$τίς οὐχὶ τῆσδε τῆς θεοῦ βόρος ;$$
εἰσέρχεται μὲν ἰχθύων πλώτῳ γένει·
ἔνεστι δ' ἐν χέρσου τετρασκελεῖ γονῇ·
νωμᾷ δ' ἐν οἰωνοῖσι τοὐκείνης πτερόν.

Editors read βορά. Should we not read : πόρος = 'where does she not go'?

Aristarchus (2), 'Stobaeus,' ΞΓ. 9.

Ἔρωτος ὅστις μὴ πεπείραται βροτῶν
οὐκ οἶδ' ἀνάγκης θεσμόν, ᾧ πεισθεὶς ἐγὼ
οὕτω κρατηθεὶς τάσδ' ἀπεστάλην ὁδούς.

i.e. οὐδ' ᾧ. This lovely passage means : 'necessity gener- ally *forces* men ; that of love does not do so, it *persuades* them.'

Euripides, 'Danae' (318).   Love in idleness.

φεύγει δὲ μόχθους· ἐν δέ μοι τεκμήριον·
οὐδεὶς προσαιτῶν βίοτον ἠράσθη βροτῶν,
ἐν τοῖς δ' ἔχουσιν ἡβητὴς πέφυχ' ὅδε.

i.e. εὐπετῶς (cf. Agam. 552), 'in easy things,' contrasted with μόχθους.

Euripides, 'Andromeda' (148).

Ἔρωτα δεινὸν ἔχομεν· ἐκ δὲ τῶν λόγων
ἑλοῦ τὰ βέλτισθ' ὥς τ' ἄπιστον ἔστ' ἔρως
κἂν τῷ κακίστῳ τῶν φρενῶν οἰκεῖν φιλεῖ.

In line 2 ὡς κάκιστον will add point to the same word in line 3.   π = κ, as often.

L

Euripides, 'Antigone' (Frag. 171).

> οὔτ᾽ εἰκὸς ἄρχειν, οὔτ᾽ ἐχρῆν εἶναι νόμον
> τύραννον εἶναι, μωρία δὲ καὶ θέλειν,
> ὃς τῶν ὁμοίων βούλεται κρατεῖν μόνος.

In line 1 ἀνειμένον, 'unrestrained, absolute,' will hit the sense. Euripides uses it Andr. 728. The scribe divided and altered the word.

Euripides, 'Alexander' (Frag. 53).

> Ἤλεγχον· οὕτω γὰρ κακὸν δοῦλον γένος,
> γαστὴρ ἄπαντα, τοὐπίσω δ᾽ οὐδὲν σκοπεῖ.

This meaningless passage becomes clear if we read:

> εἴληχεν (οὕτω γὰρ . . . γένος), κ.τ.λ.

'Their belly (so evil is the race of slaves) is their *presiding deity*, and *they* have no forethought.'

Euripides, 'Auge' (Frag. 268).

> Ποῖ; πῶς δὲ λήσει; τίς δὲ νῷν πιστὸς φίλος;
> Ζητῶμεν.   ἡ δόκησις ἀνθρώποις κακόν,
> καὶ τοὐπιχειρεῖν ἐξαμαρτάνειν φιλεῖ.

With Ζητουμένη, κ.τ.λ. the sense is 'The appearance of friendship, if forced, is evil, and the attempt to get it fails.'

Euripides, 'Antiope' (Frag. 196).

> ἀνὴρ γὰρ ὅστις εὖ βίον κεκτημένος
> τὰ μὲν κατ᾽ οἴκους ἀμελίᾳ παρεισάσει
> μολπαῖσι δ᾽ ἡσθεὶς τοῦτ᾽ ἀεὶ θηρεύεται
> ἀργὸς μὲν οἴκοις καὶ πόλει γενήσεται.

In line 2 πάρεργ᾽ ἄγει makes good sense.

ib. (Frag. 206).

> καὶ μὴν ὅσοι μὲν σαρκὸς εἰς εὐεξίαν
> ἀσκοῦσι βίοτον, ἢν σφαλῶσι χρημάτων
> κακοὶ πολῖται· δεῖ γὰρ ἄνδρ’ εἰθισμένον
> ἀκόλαστον ἦθος γαστρὸς ἐν ταὐτῷ μένειν.

i.e. ἐν τἀργῷ μένειν = ‘in idleness.’

Euripides, ‘Ino’ (Frag. 418).

> ποῦ καί ποτ’ οἰκεῖ σώματος λαχὼν μέρος ;
> ἐν χερσὶν ἢ σπλάγχνοισιν ἢ παρ’ ὄμματα
> ἔσθ’ ἡμῖν ; ὡς ἦν μόχθος ἰατροῖς μέγας
> τομαῖς ἀφαιρεῖν ἢ ποτοῖσι φαρμάκοις
> πασῶν μεγίστην τῶν ἐν ἀνθρώποις νόσων.

Φθόνος is the subject of οἰκεῖ. A question mark after ὄμματα and ᾑρθημένοις in the next line gives better sense : ‘Doctors, if they have found its seat, etc.’

Euripides, ‘Phrixus’ (Frag. 818).

> ἀνὴρ ὃς εἶναι φῂς ἀνέρος οὐκ ἄξιον
> δειλὸν κεκλῆσθαι καὶ νοσεῖν αἰσχρὰν νόσον.

v. l. ἀνδρός.   Read φῄς, ἄνερ, σ’ οὐκ ἄξιον.

‘Carcinus,’ 8 (l. 3).

> λυπεῖ γὰρ αὐτὸ τὸ κτῆμα τοὺς κεκτημένους.

i.e. αὑτούς.   τό is a mere misreading for υς.

Eubulus.   (Neottis.)

> ἀτὰρ ὡς ὅμοιον οὑμὸς υἱὸς ᾤχετο
> ἔχων φιάλιον, τῷδε πολλὰ γίγνεται
> ὅμοια.

Should we not read ὁ μείων (cf. Soph. *O.C.* 374)?

Diphilus.   (᾽Απολιπ. 2. 1. 4.)   **A cook speaks.**

> ἢ φυλλὰς ἡ δριμεῖα περιισθήσεται.

i.e. παρατεθήσεται = 'will be served up.'   The verb is common enough.

(Θησαυρ.).

> ὑπολαμβάνω τὸ ψεῦδος ἐπὶ σωτηρίᾳ
> λεγόμενον οὐδὲν περιποιεῖσθαι δυσχερές.

(?) περιπεσεῖσθαι.   Cf. Ar. *Thesm.* 271.

(Παράσιτος, i. 11, 12.)   **The belly an evil.**

> κοὐ προστίθημι τᾶλλα, διότι πανταχοῦ
> διὰ τὴν τάλαιναν πάντα ταύτην γίγνεται.

i.e. πάντ᾽ ἄτλητ᾽ ἐγγίγνεται.

(ib. ii. lines 5-8.)   **The smoke betrays the dinner.**

> κἂν μὲν σφοδρὸς γενόμενος εἰς ὀρθὸν τρέχῃ,
> γέγηθα, καὶ χαίρω τι, καὶ πτέρυττομαι·
> ἂν δὲ πλάγιος καὶ λεπτός, εὐθέως νοῶ
> ὅτι τοῦτο μοι τὸ δεῖπνον ἀλλ᾽ οὐδ᾽ αἷμ᾽ ἔχει.

In line 6 σκαίρω, as the next verb shows, = 'pant with joy.'   In line 8 αὐτὸ δεῖμ᾽ ἔχει = 'is Terror itself.'

(Incert. 5.) ˙Life is an evil.

> Τούτων ὁ θάνατος καθάπερ ἰατρὸς φανεὶς
> ἀνέπαυσε τοὺς ἔχοντας ἀναπαύσας ὕπνῳ.

i.e. ἀναλύσας.

Anon. Fr. (Mein. 2 b.)

> Δᾶος πάρεστι τί ποτ᾿ ἀγγελῶν ἄρα ;

i.e. ἀναγγελῶν.

ib. Mein. 8.   (Stob. Fl. 67. 25.)

> οὐ κακῶς καὶ ὁ κωμικὸς ἐπιτέμνει.

Mein. was compelled to insert an accusative with the verb.
Read ὃν καλῶς.

ib. Mein. 19 b.

> γαστέρας | αὐταῖσι μήτραις καὶ καλῶν ζώμων
>   πλέας.

i.e. ποικίλων.

Chionides.   (ʽΗρ. 2.)

> ἐπὶ τῷ ταρίχει τῷδε τοίνυν κόπτετον.

κύπτετον will at least translate.

Cratinus.   (Δηλ. 1.)

> μήποτε οὖν καὶ εἰς τὸ αὐτὸ Κρ. Δηλιάσι.

i.e. αἰνίττεται οὖν (cf. Ar. *Pax*, 47).

ib. 4.

> ἔρραζε πρὸς τὴν γῆν· ὁ δ᾿ ἐσκάριζε κἀπέπαρδεν.

Should we not read γενέτην ?

(Διον. 7.)

> ὡς ἐν Δίον. Κρ. " ὁ δὲ ταρίχους Ποντικούς."

i.e. ἰδέ = 'look !'

(**Apud.** Δραπ. 9. **Bekk. Anecd.** 225. 6.)

 Βαλανειόμφαλοι : τὰς φιάλας τὰς ἐχούσας ὀμ-
  φαλοὺς ἄνευ τῶν προσώπων ὁποῖοι οἱ τῶν
  βαλανείων θόλοι.

ἄνω will restore perfect sense.

Schol. Aristoph. 'Eccl.' 1121, τὸ ἄνθος.

 καὶ ὁ Κρ. ἐν τοῖς 'Ιδαίοις τὰς θείας μορφὰς ἐν
  ἀρχῇ φανείσας.

This passage explains ἀμφορείδια. Hence ἐν ὕρχῃ.

E. M., Κάβαισος.

 ἔστι δὲ κύριον πεποιημένον παρὰ τὴν αἶσαν.

i.e. τὴν ἴσην.

Clem.-Alex. 'Paed.' 7. 302. (**M.** 40.)

 εἰκότως οὖν δεισιδαίμονες περὶ τοὺς εὐοργήτους
  γιγνόμενοι πάντα σημεῖα ἡγοῦνται εἶναι τὰ
  συμβαίνοντα.

i.e. πέραν τοῦ εὐοργήτου.

Hesychius. 'Ακρότητα. (**M.** 19 a.)

 πολυκρότητα, αὐτοῖς γενόμενα, ὥστε μηδὲ συγ-
  κροτεῖσθαι, μηδὲ συμπεσεῖν.

i.e. ἄνισα γενόμενα. ν = ν, τ = ι, ο = σ.

E. M. "Αχερδος. (**M.** 63).

 Μοχθηρὸς ὢν καὶ τὴν γνώμην ἀχερδούσιος.

Should we not read τἄγνωμον ἀχ. = 'in mercilessness'?

Athenio. (Σαμόθ.), 14-16.

<p style="text-align:center">ὡς δ' ἅπαξ τῆς ἡδονῆς</p>

ἐμπειρίαν τιν' ἔλαβον, ἀρχῆς γενομένης,

ἐπὶ πλεῖον ηὖξαν τὴν μαγειρικὴν τέχνην.

i.e. ἦξαν, aor. of ἄγω.

Dio. Chrys. 'Or.' 2. 664. (**M.** 48.)

<p style="text-align:center">Δῆμος ἄστατον κακόν,</p>

καὶ θαλάττῃ πάνθ' ὁμοῖον ὑπ' ἀνέμου ῥιπίζεται,

καὶ γαληνὸς ἐντ' ἠχῷ πᾶν πνεῦμα βραχὺ κορύσ-

σεται.

i.e. ἀντικόπτων = 'if it is calm, it raises its head when it resists a slight breeze.' L. and S. quote ample parallels.

Menander (Stob. ΞΗ. 4, ll. 7, 8).

χειμαζόμενος ζῇ, τῶν ἀνιαρῶν ἔχων

τὸ μέρος ἁπάντων, τῶν δ' ἀγαθῶν οὐ δυνάμενος.

i.e. οὐδ' ὀνάμενος, 'never having enjoyed.'

ib. (**Incert. xv.**).

Εἴπερ τὸν ἀδικοῦντα μεν ὡς ἠμύνετο . . .

οὐκ ἂν ἐπὶ πλεῖον τὸ κακὸν ἡμῖν ηὔξετο.   (5)

i.e. ἀδικοῦντ' ἀλκίμως.

ib., Ἐπαγγελλόμενος (**1**).

τὸ σὸν ταπεινόν, ἄν συ σεμνύνῃ, καλὸν

ἔξω φανεῖται, φίλ' ἄνερ· ἂν δ' αὐτὸς ποιῇς

ταπεινὸν αὐτὸ καὶ τιθῇς ἐν μηδενί,
οἰκεῖος οὗτος καταγέλως νομίζεται.

All difficulties vanish if we read καλοῦ ἔξω, φανεῖται = 'Your state (τὸ σόν), if you give yourself airs beyond what is right, will appear mean,' *i.e.* do not be too proud, but do not despise yourself.

ib., Ὑμνίς (8).

Νὴ τὴν Ἀθηνᾶν, μακάριόν γ' ἡ χρηστότης . . . 1
πρὸς τοῦτ' ἂν εἴποι τις μάλιστα τῶν σοφῶν 5
τί οὖν ἑτέρους λαλοῦντας οὐ βδελύττομαι ;

i.e. ἑτέρως, 'who talk otherwise than simply.'

Philemon (Incert. iii.).

Τί ποτε Προμηθεὺς . . . (2) τοῖς μὲν θηρίοις
ἔδωχ' ἑκάστῳ κατὰ γένος μίαν φύσιν . . .
ἡμῖν δ' ὅσα καὶ τὰ σώματ' ἐστὶ τὸν ἀριθμὸν (10)
καθενος, τοσούτους ἔστι καὶ τρόπους ἰδεῖν ;

i.e. κατ' ἔθνος to balance κατὰ γένος.
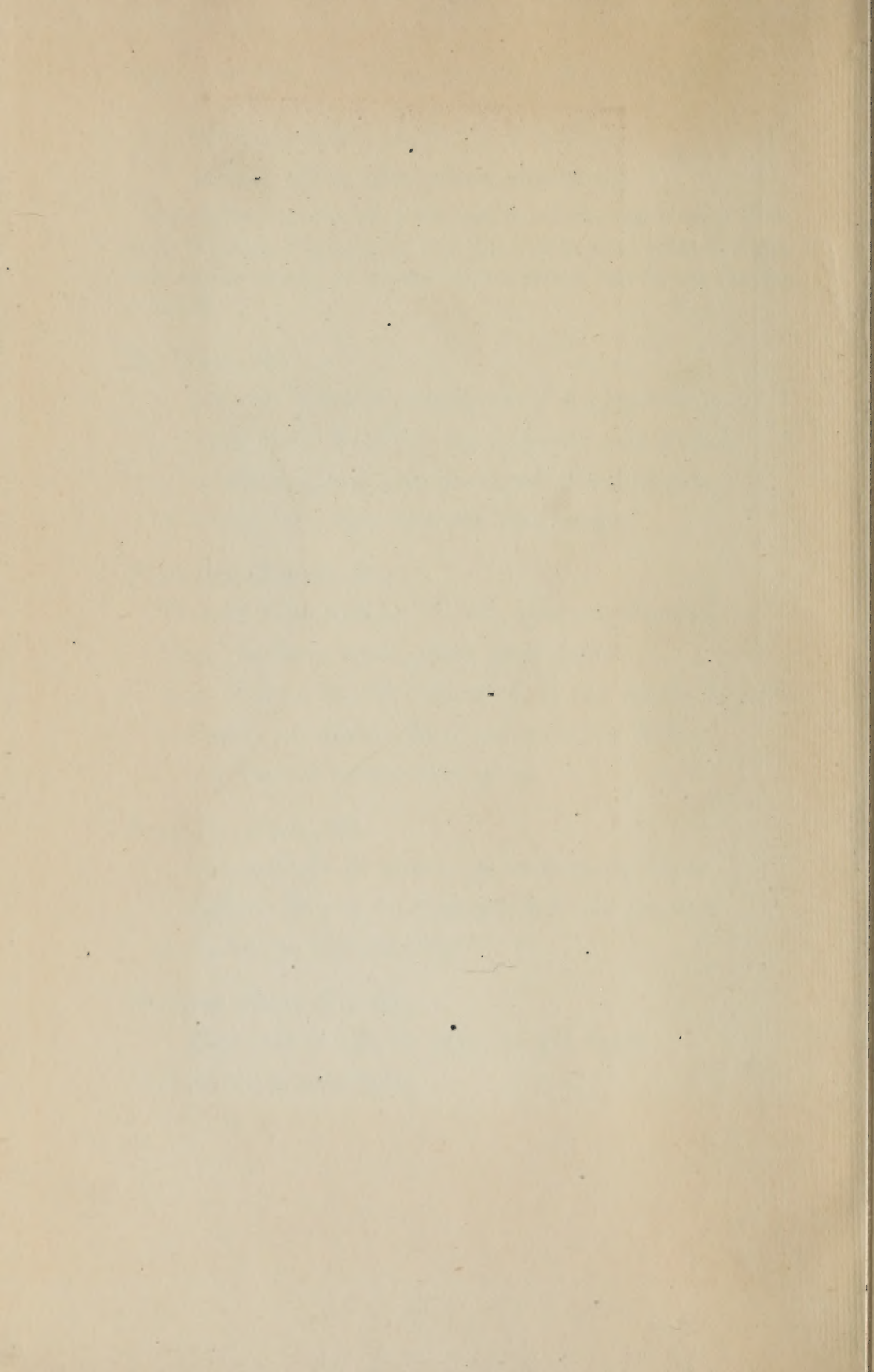
Eupolis, Δῆμοι (18).

καὶ τοῦ μὲν ἐν κύκλῳ γε παύσομαι λόγου
φράσω δέ σοι τὸ πρᾶγμα διὰ τῶν χωρίων.

i.e. κυρίων, 'in the vernacular.'

Philetas (Stob. ΞΗ. 20).

βίον καλὸν ζῆς ἂν γυναῖκα μὴ ἔχῃς.

i.e. μὴ 'γάγῃς (μἀγάγῃς).